REAUTHORIZATION OF FOUNDATION ON THE ARTS AND THE HUMANITIES ACT OF 1985

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BEFORE THE

SUBCOMMITTEE ON SELECT EDUCATION

AND THE

SUBCOMMITTEE ON POSTSECONDARY EDUCATION

OF THE

COMMITTEE ON EDUCATION AND LABOR
HOUSE OF REPRESENTATIVES

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REAUTHORIZATION OF FOUNDATION ON THE ARTS AND THE HUMANITIES ACT OF 1985

THURSDAY, MAY 2, 1985

House of Representatives,
Subcommittee on Select Education and the
Subcommittee on Postsecondary Education of the
Committee on Education and Labor,
Washington, DC.

The subcommittees met in joint session, pursuant to call, at 10 a.m., in room 2175, Rayburn House Office Building, Hon. Pat Williams (chairman of the Subcommittee on Select Education) presiding.

Members present: Representatives Williams, Bartlett, Coleman, Owens, Perkins, Bruce, Penny, and McKernan.

Staff present: S. Gray Garwood, staff director; Celinda Lake, majority legislative associate; Pat Morrissey, minority senior legislative associate; Rose DiNapoli, minority legislative associate; and Colleen Thompson, clerk.

Mr. Williams. I call to order this joint hearing of the Subcommittee on Select on Education and the Subcommittee on Postsecondary on Education. It is a joint hearing to consider the reauthorization of legislation for the National Foundation of the Arts and Humanities. This is the 20th Anniversary of the National Foundation, and so it is particularly appropriate that during this important year we focus upon the arts and humanities in America and the appropriate role, the Federal Government should have in promoting and supporting our cultural heritage through the National Endowment for the Arts, the Endowment for the Humanities, and the Institute for Museum Services.

Today, we will be addressing the reauthorization of the National Foundation of the Arts and Humanities and the Institute for Museum Services. It is my goal to have this hearing, not as an isolated event, but rather to begin an entire process in which we can assist in bringing national attention the arts and humanities in America, and to hear from people not only here in Washington, but from across the Nation as well.

I intend to have the reauthorization process focus the kind of unique attention that only the legislative process can bring to the arts, humanities and museums. This process can serve as a stimulus for even more participation by individuals, businesses and government in supporting the arts and humanities and in recognizing their value for the quality of our lives, our spirit and ideals.

The mandate of the National Foundation is to, and I quote, "Help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of this creative talent." It is clear, then, that a major part of the Federal effort has been to provide a catalyst, an infrastructure, and assistance for a unique partnership of artists, educators, corporations, private donors, local governments and State governments in supporting the arts and humanities.

This has spurred an era of unprecedented cultural growth with each member playing a critical role in this federally sponsored partnership. For example, appropriations from State legislatures for the arts and humanities have grown from $4 million 20 years ago, to more than $160 million today. Fifteen years ago, only 200 local art agencies existed. Now, that number has grown tenfold. Museums, dance companies, symphonies, opera companies, theaters, all have flourished.

Despite this growth, you and I are convinced we are at a crossroads. As a member of the Budget Committee, I can assure you that the deficit has focused every Member of Congress to scrutinize every expenditure, no matter how small a part it is of the entire Federal budget. We have been forced to re-examine Federal participation in every arena and to see where the private sector or State and local governments can better, or at least as well, adopt an activity that has traditionally been of the Federal responsibility.

At the same time, economic difficulties and decreasing Federal support for the arts and humanities threaten the stability and creativity of artists and institutions in this country. For example, last year the number of orchestras in America which were in debt was three times greater, than those in debt the year before. Theaters seem, at least, to be less innovative and to run more traditionally popular pieces for longer seasons, perhaps to survive financially.

Because of erratic funding from both public and private sources, all art institutions have found it more difficult to do the long-term planning and development necessary for long-term cultural development. Spending for arts, humanities and museums is a critical investment in our heritage and civilization, both in understanding where we have been, and in having the intellectual tools to make the tough value choices required in our technologically complex future.

The Federal Government has taken a unique and critical role in this investment. Federal money for the arts and humanities are less than one-fifth of 1 percent of the entire Federal budget, but help generate much more funding from the private sector by providing seed money for projects adding credibility to projects and providing a catalyst for artistic endeavors.

In 1983 total nongovernmental expenditures on the arts and humanities were slightly above $4 billion. We have had clear bipartisan support for two decades for direct Federal support for the arts. As the President's Task Force Report on the Arts and Humanities stated:

> The strength of America's arts and humanities is essential to the well-being of the nation. There is a clear public purpose in supporting the arts and the humanities, the preservation and advancement of America's pluralistic, cultural and intellectual

heritage, the encouragement of creativity, the stimulation of quality in American education, and the enhancement of general well-being.

This hearing, and those in the future, will allow us to explore the Federal role in supporting the arts and humanities, to highlight the many superb endeavors that are the product of the Federal partnership which the endowments represent, and to look at any changes we should make to meet the needs of the future and reflect the changing situation produced by population shifts and the success of our current efforts.

I know that many of you have appropriately expressed your concern that this committee might want to reauthorize this important legislation for only a year at a time. That is not so. Those of you who work in the arts and humanities and museums have had half a decade now to determine the types of changes which, in your judgment, need to be made. You have been compiling those proposed changes and recommendations for at least 6 months now. Now it is the Congress' turn, and we have just 2 weeks in which to determine how to do it.

I want to protect, the Chairman of the full committee wants to protect, and the ranking minority members of these committees want to protect the congressional prerogative to be sure that we have the time to consider the good suggestions and recommendations which you and other constituents of the arts and humanities and museums from around America make to us.

We have great faith in you. We will accept most or all of what you request of us. But we need time to hear from each of you. We also need the time to properly use this 20th anniversary year, crossing as it does with the need for reauthorization, to take this authorization out across the country, have hearings, bring in the kind of people that gain public attention and can focus that attention on the arts and humanities, and museums in order to enhance their support among the public.

This is a good opportunity. I don't want to lose it. What I propose is, in order to meet the law, report out a bill that extends the arts and humanities, to the shortest possible and appropriate time which we believe to be one year. Then, immediately revisit the issue, have you back, go out to where you live and begin the process of hearing from you and properly focus attention on what I believe to be a critical issue.

Now, let me give you my most recent credentials about how critical an issue it is. I just finished a successful 4-month effort to get the jurisdiction for the arts, humanities, and museums within my subcommittee. There are a lot of things that it is unpolitic to do around this place, but first on the list is a fight to change jurisdictions with your fellow Members of Congress. I believe in the arts, the humanities, and the museums. I want to help them. It is not that any other committee doesn't. I just thought I wanted to help them more than any other committee would.

You have heard the saying that the eyes are the windows of the soul, well, I believe that the art is the window of a nation's soul. Why would anyone want to chair an Armed Services Committee when you can have jurisdiction of that great piece of America?

Mr. Bartlett.

Mr. **Bartlett**. Thank you, Mr. Chairman.

You know, occasionally during debate on this committee and on the floor, I have heard the Chairman attempt to chair the Armed Services Committee by comparing the number of dollars per minute that the Pentagon is spending, but I am grateful that that hasn't come up yet in today's debate, so I won't bring it up.

I look forward to the first reauthorization hearing on the National Endowment for the Arts, the National Endowment for the Humanities and the Institute for Museum Services. These endowments, since their original enactment in 1965, have contributed, I believe, to more stabilization and the introduction of opportunities in the arts and humanities in many American communities. I am going to apologize to the witnesses in advance. I have a simultaneous markup of some major legislation in another committee, so I am going to be attending some of that markup and most of this hearing.

I have devoted a good deal of time and effort to this hearing already and will continue to do so, but if I am absent for a few moments at a time, that is the reason. And I apologize to the witnesses. I will be reading your testimony and will try to be here for some questions.

It seems to me that a particularly attractive feature of the endowments programs is the matching requirement, often in the area of a 3 to 1 matching requirement, that is tied to the receipt of Federal funds. Federal dollars provided through the endowments serve to leverage widespread public and private support for community arts and humanities activities. I support those activities.

I will note early and often that I do have serious reservations about the priority in terms of the Federal budget for the Institute of Museum Services. The total operating income for American museums, is approximately $1 billion, and the Institute for Museum Services grants a total of $20 million or 2 percent of the needed revenue. It seems to me that it does take a lesser priority than other things in the Federal budget. And some could either be absorbed by the museums, or it could be raised by obtaining more State or local or private funding.

General operating support, which is the principal grant awarded by the Institute of Museum Services, is normally limited to 5 percent of a museum's total budget. It seems to me that if the agency were simply terminated as a lower priority than other priorities, that most museums would continue to survive and to thrive.

Second, I think that the limited Federal resources that we have in these days should be focused on the critical matters of, more appropriately, a national interest, such as the National Endowment for the Humanities, for example. General operating support grants do not allow the Federal Government to focus its limited funds on what is important. The funds could be used for other things.

Third, the number of museums have been increasing, and I think that is good throughout the country. There is no evidence that the Nation's 5,000 museums face such severe financial problems that the loss of the Institute of Museum Services would force them to close.

Now on the subjects of the National Endowment for the Arts and the National Endowment for the Humanities, I generally concur with the Chairman's conclusion and his suggestion for a 1-year extension—I know that we will hear the comments of the witnesses on that later today—a 1-year extension or a 1-year reauthorization with few or limited changes. It seems to me that in this hearing this morning, as do the hearings throughout the coming year, takes on increased importance because this Congress and this subcommittee is not, nor is the arts community, married to merely reauthorizing the status quo. We can take some time over the next 12 months to explore improvements in the National Endowment for the Arts and the National Endowment for the Humanities.

Rather than thinking of this as our only hearing for the reauthorization of the National Endowment for the Arts and the National Endowment for the Humanities, I would more think of it as the first in a series of hearings on those subjects, and I will treat it as such and generally concur with the idea of reauthorization with limited changes for 1 year and then consideration of 5-year or multi-year reauthorization in 1986.

Last, as I indicated, I do support the extension or the reauthorization of the National Endowment for the Arts and National Endowment for the Humanities. I do have questions and concerns, as we all do, about ways to improve and to strengthen those endowments. We will have questions during the course of the hearings on the peer review system to make sure that we either have in place or we can put in place a system that achieves and funds true artistic endeavors of the highest quality. I will also explore various ways to ensure that that be done, rather than funding commercial ventures.

Second, I would look at it as a long-term change and to see if there are ways in which we can put into place inducements and encouragement for a long-term change for putting into place arts and humanities throughout the country and not merely funding the traditional centers that had been previously funded.

And with that, Mr. Chairman, I thank the Chairman for the time.

Mr. **Williams**. We also have with us today the ranking member of the Postsecondary Subcommittee which shares in this joint hearing, Mr. Coleman.

Mr. **Coleman**. Mr. Chairman, thank you. I hate to break up the honeymoon here with everybody feeling that their positions are consistent with each other. I introduced in the House, the administration's proposal which calls for a 5-year reauthorization. I agree with the Chairman. We certainly can have a number of oversight hearings, and I believe we can conduct these hearings within the structure of a 5-year extension. The testimony that we will hear today and elsewhere, will possibly enable us to move in that direction. The oversight function of the committee and of the Congress is a very important one. I believe that the arts and humanities community recognizes that function also. Thank you.

Mr. **Williams**. Thank you. Mr. Bartlett mentioned that I occasionally compare spending in other agencies with spending in some of the agencies and institutions which I believe are important. Let me say at the onset that I believe our Armed Forces are extremely important to the protection of our freedoms. But inasmuch, Steve, as you were kind enough to give me this opportunity, our hearing started at 10 o'clock. Before this workday is out, before 5 o'clock, the Pentagon will have spent all of the money that you are asking for for an entire year.

Mr. **Bartlett**. Well, if the chairman would yield, as the witnesses who haven't been to a Williams/Bartlett hearing before probably don't know that I always give you the opportunity at the beginning, knowing that you would probably take it some time during the hearing anyway.

Mr. **Williams**. We are delighted today to have the Chairman of the National Endowment for the Arts representing the National Endowment for the Arts, Frank Hodsoll.

Frank, if you will come from the rear of the room up front, your entire testimony will, without object, be submitted for the record. That would be true of all our witnesses. You may summarize or read your testimony, as you prefer.

We are delighted you are here, and look forward to hearing from you.

STATEMENT OF FRANK HODSOLL, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS, REPRESENTING THE NATIONAL ENDOWMENT FOR THE ARTS, ACCOMPANIED BY HUGH SOUTHERN, DEPUTY CHAIRMAN FOR PROGRAMS, NATIONAL ENDOWMENT FOR THE ARTS; ANTHONY TURNEY, DEPUTY TO THE CHAIRMAN FOR PUBLIC PARTNERSHIP, NATIONAL ENDOWMENT FOR THE ARTS; AND JEFFREY M. MANDELL, GENERAL COUNSEL, NATIONAL ENDOWMENT FOR THE ARTS

Mr. **Hodsoll**. Thank you very much, Mr. Chairman.

Let me, if I may, begin by introducing my colleagues at the table. First on my left is our Deputy Chairman for Programs, Hugh Southern. On my right is our General Counsel Jeff Mandell, and on his right is my Deputy for Public Partnership, Anthony Turney.

It is a great pleasure to appear before the Subcommittees on Select and Postsecondary Education. We have had, I think, good relationships over the years with the authorizing committees in the House. We were certainly particularly grateful last year when the Subcommittee on Postsecondary Education helped to secure the legislation for the National Medal of Arts, which the President handed out just a week ago.

We also very much welcome the interest of the Committee on Select Education, and look forward to cooperating with you, Mr. Chairman, and with Mr. Bartlett. And we are very grateful, as well, for the continuing interest of Congressmen Coleman and Ford of the Subcommittee on Postsecondary Education and for all of their help over the years in assisting us in what we do.

As you know, Mr. Chairman, the administration proposes a 5-year reauthorization, just as we were reauthorized for 5 years in 1980, with a few technical amendments. I believe that the statute has served us well, over 20 years now. There have been very few changes in the statute over those 20 years, at least in terms of its broad mandate. And since the subject of a 5 year or on year reauthorization has come up, I would hope that a way could be found to reauthorize us for the longer period, while at the same time giving complete oversight with hearings or whatever other process appears appropriate to the committee, as Mr. Coleman suggested, in the course of this year and next year.

We welcome that oversight. It helps us do our job. It helps us give us a sense of what different people in different areas think of the job we are doing. In terms of the language of our statute, however, I don't think there is likely to be any great need for change in that language given the fact that for over 20 years it has served as well as it has. I hope I will be able to justify that position.

I would like to begin by quoting my boss, the President of the United States, who said at the first National Medal of Art ceremony, and I quote,

> For two decades now the National Endowment has been doing wonderful work. Most recently, they have been involved in a great endeavor to preserve and protect our rich heritage in film and television, and the dance. And they've been building endowments for fine art institutions and helping struggling young artists to find an audience. And the members of the Endowment would all be the first to say that none of the great work would have succeeded without the generous financial help and support of the American people of unknown, unsung citizens who each day volunteer their time and money to encourage the arts.

I think that quotation, as well as any other, sums up what is an essential partnership between Government and the private sector on behalf of the arts. And that partnership, Mr. Chairman, built into the enabling legislation that the Congress provided for us in 1965 has worked very well indeed.

In my prepared testimony, which I have submitted today, I have outlined some of the indicia of growth. You yourself, Mr. Chairman, have also outlined them. I will not go into those in detail; they are a part of the record. However, there has been enormous growth over the last 20 years, both in terms of the arts and in terms of audiences. There has also been enormous growth in support for the arts over the last 20 years. I think it is important to note that in the mid-sixties private support for the arts was on the order of $200 to $300 million.

You mentioned, Mr. Chairman, that by 1983 that number had grown to a little over $4 billion, and I am pleased to report that for 1984 that number is $4,640,000,000 or an increase of over 8 percent in real terms, the highest increase in recent times in private support for the arts. Now all of that is very positive, and I would like to think that the Endowment has helped. The Endowment has certainly not been responsible for all of that growth, but it has helped, I think, over the years.

We do see some difficulties. I think they have been called to the attention of this committee in our testimony. There are questions about whether or not arts institutions across the country are adopting a narrower repertoire in terms of relying on old standards, instead of a broader and more diverse repertoire. There are concerns with regard to audiences. While 64 million adult Americans have attended performances and museum visits in the course of a year, still it is true that 61 percent of the American adults in this country did not attend, even once, any of the kinds of arts that we support. That is a problem.

Second, I would note that very few Americans have access to education in the arts as they progress through elementary and secondary school. This is an area in which we, at the Endowment, are spending some considerable effort. I would think, given these committees' other responsibilities, that this would also be of interest to you. I think that if one looks at our legislation one sees that its basic purpose is the encouragement and support of national progress in the humanities and the arts.

The legislation also states that while these matters are primarily for private and local intiative, they are also an appropriate matter of concern to the Federal Government. I think that the way in which we operate at the Endowment, and this has been true with my predecessors as well as with myself, is to try help at the edges, to try to make a difference in areas where other funders are not so ready to come into the fray.

That approach requires flexibility, I think, in our authorizing legislation, coupled with detailed oversight. I think, as I look back to the records of hearings in the House committees in 1980, I saw that the House expressed concern in its report about a number of things. I thought, perhaps, without giving you a too lengthy rendition of all that I think we are doing, I might just go through those things that this House committee concerned with 5 years ago, and tell you how much progress I think we've made or not made, as the case may be.

First, the House committee mentioned that there was a need to reach people at the local level. They noted that local arts agencies had become more effective across the country. The committee also said that high priority should be given to localities that display local initiative. The committee mentioned the Challenge Grant Program in this respect. When I came to the Endowment in 1981, I think perhaps the first initiative that we undertook was to establish the Local Test Program, which works with local arts agencies across the country and helps them to build up the local base of support for the arts.

I think in this connection, Mr. Chairman, it is important to note that the nonprofit arts in this country are essentially a local phenomenon. If it were not for local private and public support, they would not exist. We help, but the arts would not exist if it were not for that support in cities and towns all across the country. And so, even in a time of flat budget, we carved out a couple of million dollars a year for the Local Test Program. We have had 2 years of experience with this program, and I think it is important to note that $4 million in Federal funds have generated nearly $16 million in new, local, public funds over and above the previous base. That is progress.

I think it is also important to note the outreach of that program. It has, in 2 years, involved 131 local arts agencies and 17 States. But here are the important numbers: 1,484,000 communities and 5,406 local arts organizations, organizations that we could never reach directly from the Federal Government, but which are being reached through the assistance of this program at the local level. That is our response to one of your concerns 5 years ago.

Another concern involved individual artists. This committee—I am getting confused between the two committees, I'll just use that term as we go—was—concerned that the Endowment was not making as great an effort as it should to reach directly individual artists. I think it is important to note that the individual artist is really the core of art in any country. Without the artist, there is no art.

It is also important to note, however, that in a number of areas of the arts, groups have to be assembled in order to perform the art. That is certainly true in the performing arts, and so in many cases we reach individual artists through the institutions that produce or present the artwork involved. Nonetheless, I think it is important to note that we have placed additional emphasis on individual artists. The figures are that in 1983 we allocated about 14 percent of our budget to this effort. In 1985 we project that that number will be 16 percent of our budget.

We have done this in a variety of ways. We have opened up our Literature Program fellowships to all genres each year. In the Visual Arts Program we have, helped, with the regional organizations and State arts agencies, to establish fellowships across the country which reach artists that would not otherwise been reached at the national level.

Other areas of concern to this committee in 1980 involved research. I think it is important this committee complimented us on our research activites, and I welcomed that compliment because my own view is that we do not have as much information on the arts on which to base our policies as we should.

I think that our research division has made progress in this area. The figures I cited you on public participation in the arts come from a study we conducted with the Census Bureau. We are continuing that study to try to note differences between different geographic regions of the country and at different socio-economic levels. That research will continue.

We have recently completed a study of how the United States compares with countries in Western Europe and Canada in terms of arts support. It is interesting that we compare rather well, contrary to what most people think, because in our country we have tax deductability and a great deal of private support which doesn't exist in other countries. When you add those bases of support to the direct allocations of the Congress for the arts, we show a high level of public support for the arts in this country, which compares very favorably with Western European countries.

The only other item that I would mention from 1980 involves a suggestion of this committee that we implement the loan authority that was put into our statute to provide loans to arts institutions. The Endowment looked at this issue before I came into office, and we looked at it after I came to the Endowment. It seemed to us that it was a little complex for the Endowment to get into the loan business, particularly as the Endowment was reducing staff and we had a flat budget. We felt that contracts and grants in aid as our initial statute specified, were more important and a higher priority.

I think that I would simply conclude my remarks, Mr. Chairman, by noting that we are suggesting essentially technical changes. I will just list those, not read all of my testimony, to put them in the oral record, and then come to a conclusion before questions.

Our technical amendments are, first, to limit the use of our funds for construction of new facilities to the Endowment's Challenge Program. Secondly, we are asking for authority to increase the amount of money, from $17,500 each to $30,000 each that would be permissible for Chairman's actions, which are grants that are approved by the Chairman prior to council meetings; this is equivalent to the authority the Humanities Endowment currently has.

We have proposed deletion of a number of authorities for studies which have been completed. I have already noted that would support an extension of 5 years, for the reasons that I have mentioned. We have set a ceiling of just over $130 million on all of our accounts except for administration. Within each of the specific accounts—that is, Program Funds, Treasury Funds, and Challenge Funds,—we have proposed specific amounts for 1986, but such sums as are necessary subject to the overall cap of $130 million for the years thereafter.

In the Arts and Artifacts Indemnity Act, we have proposed an increase in the authorization for that program, which has worked so well over the years, from $400 million to a new level of $650 million. We have also proposed that for claims under $100,000, there be an indefinite appropriation to enable prompt payment. The one claim that we have had in the years of that program took a 9-month investigation to pay off an amount of $100,000. We think that—obviously subject to oversight—the amendment would be an appropriate procedure.

There are a few other very minor technical amendments, Mr. Chairman, but this is the core of our proposal. In conclusion, let me just state that I think that we are a small but useful part of the Nation's art support system. Our statute has served us well over 20 years. It provides flexibility which allows us to meet shifting needs in the field with the advice of our panels, who have come from these fields, and the National Council on the Arts. I would urge this committee that the Endowment be allowed to continue for 5 years with the same degree of flexibility that has been provided to us in the past by successive Congresses. Thank you, Mr. Chairman.

[Prepared statement of Frank Hodsoll follows:]

PREPARED STATEMENT OF FRANK HODSOLL, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS, CHAIRMAN, NATIONAL COUNCIL ON THE ARTS

Mr. Chairman, Members of the Committee, it is a great pleasure for me to be here today to discuss the reauthorization of the National Endowment for the Arts. We look forward to working with the Subcommittee on Select Education, and the Subcommittee on Postsecondary Education, and are pleased that both Committees have expressed their interest in the Endowment.

Mr. Chairman, as you know, this year we are celebrating the 20th anniversary of the establishment of the Endowment. I would like to take this opportunity to reflect on the changes that have occured in the arts in the last two decades. During the Endowment's initial year, there were 58 symphony orchestras, 27 opera companies, 22 theaters, and 37 dance companies eligible for Endowment support. The regional theater movement was in its infancy. There were no media arts centers, and no "artists spaces" as alternatives to museums and galleries for visual artists. Audiences for nonprofit, professional arts institutions were largely clustered in a very small number of major metropolitan centers, and New York City dominated the national arts community. In 1965, there were an estimated one million attendees at nonprofit professional theater productions, and an equal number of a attendees at dance performances (with about 80 percent of the latter in New York City). There were some 19 state arts agencies, but only a handful enjoyed direct appropriations of state funds. A number of cities had local arts agencies, but relatively few of them carried on regular programs of support and services. Private support, which has always been and continues to be the foundation for the arts in America, was still limited in scale. In 1967—the first year that figures were calculated—corporations only provided an estimated $22 million in arts subsidies.

Consider the contrast with where we are today. Last year, 192 orchestras, 102 opera companies, 389 theaters, and 213 dance companies applied for Endowment support—a cumulative increase of 622 percent over the figures cited for 1965—and there are many more in each discipline which did not apply. The American Film Institute was founded in 1967 with Endowment and private sector assistance; and since then we have seen the development of about 100 media arts centers around the country. Artists spaces now comprise an important outlet for the work of visual artists, and accounted for 213 applications for Endowment support in 1984. Hundreds of community-based minority and ethnic arts organizations have sprung up, adding rich diversity to the sparkling kaleidoscope of American arts, and many of them have become major forces on the cultural scene.

Audiences for the arts in America have grown apace, and continue to grow. The Endowment's Survey on Public Participation in the Arts—conducted for us by the Bureau of the Census—reveals that during 1982, approximately 39 percent of all American adults (or 64 million people) attended at least one live performance in the major performing arts disciplines, or made at least one visit to an art museum or gallery. This figure does not include children and youth, or those who attended performances of art forms not covered by the Survey—such as modern dance, folk arts, and minority and ethnic arts events, nor those who read fiction or poetry, nor the limitless audience for design. Nor does it include the vast numbers who watched arts programming on television or listened to such programs on the radio. Our Survey indicates that media audiences in the major disciplines range from about 12 percent of the adult population in the case of opera to about 26 percent in the case of non-musical stage plays.

Recent data indicate that during 1984, the private sector—individuals, corporations, and foundations—contributed $4.64 billion in support for cultural activities (excluding education), an increase of about $1.6 billion over 1981. It is estimated that on the order of 85 percent of this support comes from individuals, about 10 percent from corporations, and about five percent from foundations. Corporate support, in particular, has grown markedly, but is extremely difficult to measure with precision. Estimates of corporate support range from $145 million to over $600 million. The latter figure, which seems to us more likely to be approximately accurate, would represent an increase of 27 times over the level estimated for 1967.

At the same time, public sector support at state and local levels has also grown exponentially. In the current fiscal year, state arts agencies (in all 50 states, the District of Columbia, and five territories) are receiving a total of $164 million in state appropriations, compared with $2.6 million in 1966, and some 1500 local arts agencies receive local appropriations estimated at over $300 million. This panoply of private and public funding sources—including our own Federal contribution of less than five percent—supplements the earned income of non profit arts institutions, and supports a universe estimated at 20,000 nonprofit arts organizations from coast to coast, and thousands of gifted artists.

The arts in our country are a great source of pride, and in communities of all types and sizes the arts have become a vital and widely shared aspect of American life. Our writers are read, our films seen, our music heard, all over the world. Our painters, sculptors, choreographers, playwrights, and composers are often international trendsetters in their disciplines and in interdisciplinary work. Our foremost symphony orchestras, theater groups, dance companies and opera companies receive critical acclaim both here and abroad.

The Endowment's role, although secondary to that of the private sector, has been important in catalyzing support for the arts during the last twenty years. And, as the tremendous growth in the arts evolved, the range of the Endowment's activities were broadened to respond to the changes in the fields. Program Guidelines were continually reviewed and if necessary revised, new categories of funding developed, and special projects initiated to meet specific needs of the Nation's arts community. The Endowment's ability to identify and respond to the changing needs of artists and arts organizations has been largely due to our panel review system, which has provided indispensable channels of communication with the field we serve.

Mr. Chairman, during this period of unprecedented change and growth in the American arts community, our enabling legislation has served us well without extensive revision. The Congress with wisdom and foresight, provided us with a statute twenty years ago that has allowed the agency the necessary flexibility to meet the needs of a constantly changing arts community. Most of the amendments added in previous reauthorizations have been relatively minor and of a technical nature.

A few amendments have been of substantial importance, generally through broadening the scope of our programs. For example in 1968, the Chairman was authorized personally to approve or disapprove applications seeking $10,000 or less following delegation of authority from the National Council on the Arts. The small number of grants made this way, which have come to be known as Chairman's Actions, have enabled the Endowment to respond quickly with small grants in emergency situations by making funds available almost immediately, without the necessity of waiting for the regular cycle of panel and Council review. As stipulated in the law, grants were, and are, subsequently reviewed by the Council.

The National Foundation on the Arts and Humanities Amendments of 1970 incorporated the substantive provisions of the National Arts and Cultural Development Act of 1964 into section 6 of the NFAH Act, consolidating language relating to the National Council on the Arts.

The NFAH Amendments of 1973 raised the limit on Chairman's Actions from $10,000 to $17,500, and limited the amount of funding which could be granted in this fashion in any fiscal year. They also provided that not less than 20 percent of the funds appropriated for programming would be used for basic operating grants to the state arts agencies. Prior to this time, the Congress had authorized and appropriated specific funds for the use of official state arts agencies.

Title III of the Arts, Humanities and Cultural Affairs Act of 1976 established the Challenge Grant Program and incorporated it into the Endowment's enabling legislation. This program is an important complement to our regular programs as it enhances the long-range financial stability of arts institutions by means of grants requiring a minimum three-to-one match in new or increased funds. The grantee is provided a three-to-four year period to raise the required match. Since the first Challenge Grants were awarded in 1977, 494 grants have been awarded in 49 states and territories. The total Federal investment to date has been $150,337,200. This investment has been matched by more than $965 million in new or increased matching funds from non-Federal sources—well over double and required cumulative match. This total will rise as the matching programs of the most recent grants are completed.

The Advancement Program, an outgrowth of the Challenge Program, expanded the Challenge concept in the early 1980's to less established organizations of high artistic quality which do not have the financial and management capabilities of their more established counterparts. The Advancement Program combines the leveraging effects of matching grants with an initial preparatory phase providing technical assistance.

In its reauthorization of 1980, the Endowment was encouraged to assist arts activities at the local level. The first grants in the Test Program of Support for Local Arts Agencies, a trial effort to promote increased and sustained public funding for the arts at the local level, were awarded in Fiscal Year 1984. To date, we have awarded nineteen grants in seventeen states for a total of $4 million. These grants have had a dramatic, galvanizing effect—benefitting, in all, 131 local arts agencies that serve 1,484 communities and provide assistance and services to 5,406 local arts organizations. The projected match, when these nineteen grants come to the end of their matching periods, is roughly $15.6 million.

The National Foundation on the Arts and the Humanities Act Amendments of 1983 provide for the continuity of membership on the National Council on the Arts by enabling members to serve beyond the expiration of their terms until their successors take office.

Mr. Chairman, I think it might be useful at this point for me to highlight for the Committee those provisions of the draft reauthorization legislation we recently submitted to Congress which directly affect the National Endowment for the Arts. As you know, the draft bill tracks the National Foundation on the Arts and Humanities Act, as amended, and therefore includes provisions relevant to each of the agencies authorized under the Act—the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services. While we support those provisions pertaining to our sister agencies, I will confine by remarks today to those sections dealing directly with the Arts Endowment.

By way of overview, let me state that it is our view that our enabling legislation, in its present form, works well and is in no need of substantive revision. Though we have, in the past year, engaged in rigorous scrutiny and consultation concerning our legislation, there is, I believe, a general consensus in the arts community that after twenty years of evolution this legislation provides the Agency with ample authority to conduct its business.

Thus, we are here today to urge the Committee to act favorably on the single most important provision affecting the Endowment—a five-year extension of our authorization. In addition, there are several technical amendments which we are proposing which would contribute towards a "fine tuning" of this authorizing legislation.

At this point, I will outline those provisions relevant to the Endowment in the sequence in which they appear in our draft bill:

(a) Section 3 of the draft bill provides for a redefinition of "projects" which may be funded by the Endowment, to limit use for construction of new facilities to the Endowment's Challenge program. We believe it inappropriate for the Federal government to fund the construction of new facilities for the arts except in unique circumstances involving the long-term financial enhancement of an arts institution. This is the purpose of the Challenge program and we are proposing to maintain authority to use funds for construction in that program. We would note for the Committee's information that within the recent past, the Agency has used this construction authority only in conjunction with the Challenge grant program; collection maintenance in our Museum Program is not considered construction for this purpose.

(b) Section 5 of the draft bill would increase the Chairman's authority to approve grant actions in advance of receiving advice from the National Council on the Arts from its present limit of $17,500 per occurrence to a new limit of $30,000 per occurrence. This authority is used sparingly in instances in which time pressures or other emergencies make it impractical to consult the Council in advance. In accordance with the statute, the Council is advised of any such action. This authority is critical in dealing with a variety of funding emergencies. Nevertheless, this authority has been limited to its present level since 1973; this has not kept pace with inflation and other rising costs within the arts community. In order to be able to deal effectively with emergencies as they arise, we request that the Chairman's authority be increased to $30,000. This $30,000 amount is the authority presently available to the Chairman of the National Endowment for the Humanities in similar situations.

(c) Section 7(d) of the draft bill deletes the requirement in Section 9(d) of the NFAH Act that the Endowment undertake a study of employment opportunities for artists. This study, which has been delayed, should be completed by June 1985, prior to the expiration of our present authorization. Section 7 also deletes the requirement in Section 9(e) of the NFAH Act that the Endowment conduct a study on the Arts and Artifacts Indemnity (AAI) Act. This study was presented to the President and the Congress in July 1983.

(d) Section 8 of the draft bill deletes language directing both the Arts and Humanities Endowments to conduct studies on the use of donations and the leveraging of private funds. These studies have been completed and submitted to the Congress.

(e) Section 9 of the draft bill reauthorizes the Arts Endowment for five years and establishes ceilings on appropriations for all Program, Treasury and Challenge funds for the years 1986 through 1990. We have proposed an overall ceiling for these appropriations of $130,150,000, the amount of the President's fiscal year 1986 budget request.

We believe a five-year reauthorization is highly important for successful long range planning. Our last reauthorization was also for a period of five years.

(f) Section 10 of the draft bill authorizes the appropriation of Arts Endowment program funds. This authorization requested for fiscal year 1986 is $102,650,000. The draft bill further provides for appropriations of "such sums as may be necessary" for each fiscal year 1987 through 1990, subject to the overall limitation described in Section 9 of the draft bill.

(g) Section 12 of the draft bill authorizes the Arts Endowments Treasury fund account at $9,000,000 for fiscal year 1986 and at "such sums as may be necessary" for the out years until 1990.

(h) Section 14 of the draft bill authorizes the Arts Endowment's Challenge account at $18,500,000 for fiscal year 1986 and at "such sums as may be necessary" for the out years until 1990.

(i) Section 16 of the draft bill authorizes appropriations of "such sums as may be necessary" for the Endowment's Administrative account for each of the five years of the proposed reauthorization. Moreover, this Section deletes the Agency's present authority to utilize up to $35,000 per year of appropriated funds for representation purposes. This authority is not being used and is not essential to the operation of the agency.

(j) Section 18 of the draft bill proposes several amendments to the Arts and Artifacts Indemnity Act, which is administered by the National Endowment for the Arts:

Section 18(a) restricts composition of the Arts and Artifacts Indemnity Act decision making panel to officials of the executive branch of the United States Government. In 1975, on signing the Arts and Artifacts Indemnity Act, President Ford noted the Constitutional problem created under the legislation by entrusting administration of the program to a "mixed" (executive branch and non-executive branch members) body. At that time, he ordered an administrative solution to the problem. This amendment provides a legislative remedy to that problem.

Section 18(b) increases the authority for the aggregate level of outstanding insuredness under the Act from its present level of $400,000,000 to a new level of $650,000,000. This increase is necessary to account for the effects of both ordinary inflation and higher than ordinary "artistic value inflation" caused by a variety of factors. Moreover, this increase will allow the program to meet the increased demand for its availability and has the benefit of having no anticipated impact on the Federal budget since claims under the Act are extraordinarily rare.

Section 18(c) of the Act would establish a permanent indefinite appropriation to enable the prompt payment of claims under the Act of $100,000 or less, with an aggregate limit of $1 million in any one fiscal year. This mechanism for paying claims under the AAI Act will improve the efficiency of the program while maintaining an appropriate level of Congressional oversight. Without this provision, any payment of a claim (no matter how small) requires an additional act of Congress. Under the present payment process, the only claim which has been certified to Congress (in the amount of $100,000) waited 17 months from the date of certification for payment. This period was in addition to a 9-month investigation of the claim, prior to is certification.

Section 18(c) also continues the authorization of appropriations to the Federal Council on the Arts and the Humanities for administrative funds for the AAI Act. It also authorizes the appropriation of sums necessary to cover certified claims which are in amounts in excess of those payable from the permanent indefinite appropriation.

Mr. Chairman, these are the only changes we are proposing to our legislation and we would, of course, be pleased to respond to any inquiries you may have with regard to them.

In the future the Endowment will need to continue to respond to a wide variety of needs and opportunities emerging from and identified by both the various artistic fields and different parts of the country. For instance, as the traditional boundaries distinguishing the disciplines of music, theater, dance, opera-musical theater, media and visual arts are constantly redefined, and as experimental explorations in interdisciplinary art proliferate, we will need to shape and adapt Endowment activities accordingly. Further, there are great artistic and audience differences among the states and regions of our country, and the Endowment must be prepared to respond to needs and opportunities in different areas in different ways.

We will continue to explore special initiatives designed to strengthen the capacity of arts institutions to meet new challenges—such as the Theater Program's important new category for Ongoing Ensembles, or the Dance Program's National Choreography Project, or the Visual Arts Program's support for regional fellowships. We were pleased also to have helped initiate the National Center for Film and Video Preservation, in collaboration with the American Film Institute—the Center serves the tremendously important purpose of helping to preserve for future generations the corpus of a distinctive American art form, which otherwise would be subject to decay.

Our existing legislation will serve admirably as we seek to take advantage of new avenues for both public and private partnership ventures—as state, regional and local arts agencies acquire greater capacities for meeting the needs of artists, arts organizations, and highly diverse audiences, and as innovative techniques emerge for linking private sector funding sources with current needs in the artistic fields—the Expansion Arts Program's Community Foundation Initiative and the Inter-Arts Program's Touring and Commissioning Initiative (for major experimental, interdisciplinary works) are good examples.

A major thrust of the Endowment's future activity will be to encourage new approaches to reaching broader audiences, in communities of all types and sizes across America. We will make every effort to help raise well above 39 percent the portion of adult Americans attending live performances in the major disciplines. In this regard, we will need to continue to strengthen our partnerships with state and local arts agencies to build up local arts institutions, strengthen networks for touring and presenting, and generally expand the arts presence in smaller towns. Our Programming in the Arts on public television, the Local Test Program, the Community Foundation Initiative, and the Dance/Inter-Arts/State Touring Initiative are proving to be promising approaches in this area. Other initiatives include our exploration of ways to encourage state challenge programs to stimulate long term change at the state, regional and local levels.

Arts education provides us with a special challenge, since the students of today are the audiences—as well as the artists—of tomorrow. It is my hope that the Endowment can work cooperatively with state arts agencies to build upon our experience with the Artists in Education Program so as to encourage state and local educational authorities to seek comprehensive and sequential arts education as a basic element of the curriculum, from kindergarten through the twelfth grade. Probably nothing that the Endowment could do, within the context of our modest budget, would be of greater and more far-reaching importance for American audiences than to help effect a general increase in artistic literacy and appreciation.

The one thing that can be predicted with certainty about the future of the arts in America is that change will remain constant—just as change in American society as a whole continues apace. In the years ahead, fundamental demographic changes will affect the arts in important ways. Audiences in general will be better educated, older, and differently concentrated geographically. They will contain greater numbers of Hispanic, Black, and Asian Americans. Future audiences will be even more influenced by the astounding technological advances which characterize our age, and both opportunities and challenges for artistic expression will be offered by the proliferation of VCR's, cable television, personal computers, and satellite transmission.

And yet, in one crucial respect the situation will not change—the arts in America will continue to be, as they have always been, essentially local, rooted in a wide diversity of communities and primarily dependent upon private and local support for their sustenance. As in years past, the Endowment will continue modestly to supplement the fundamentally private and local non-profit arts economy, responding as best we are able to myriad needs and opportunities originating in countless American communities and artistic settings. In this connection, Mr. Chairman, I think it's significant that a study recently conducted for the Endowment, comparing arts support in the United States, Canada, and six European countries, shows that direct public support for the arts tends to be highest in those countries where local support is most substantial.

As the Endowment approaches its 20th anniversary, we reflect with pride on the contributions we have made with the continued guidance and support of the Congress and with the continued help of our private and public sector partners. The basic system contained in our enabling legislation is, we believe, sound. The few minor changes we have proposed will, we feel, help us to be even more creative and responsive in our encouragement of the arts in our nation.

I am pleased and proud to represent the Arts Endowment before you today as we discuss legislation to extend for five years the National Foundation on the Arts and the Humanities Act of 1965. I very much look forward to working with the Committee as we pursue our common goal of support and furtherance of the arts.

Mr. **Williams**. Thank you very much. Mr. Coleman?

Mr. **Coleman**. Mr. Hodsoll, thank you for your extensive written statement and your willingness to abbreviate that statement in your oral testimony.

Let me ask you a question concerning the issue of 1-year/5-year reauthorization. Mr. Williams and I have discussed it. Have you discussed the concept of a 1-year versus a 5-year reauthorization with people in the arts community? And if so, what has been their response?

Mr. **Hodsoll**. Yes, Mr. Coleman, we have talked with a large number of people. We consulted extensively with the arts community and with our National Council prior to preparing our authorization request and prior to going through OMB. The general impression that I got from everyone we talked to, and it was a very wide consultation, sir, was that everybody supported a long-term reauthorization of 5 years.

The reason was this: Over the years one has seen the terms of reauthorization for the Endowment increase from, in the early days, 2 and 3 years, to 4 years, and most recently, 5 years. It was felt that the statute had worked well in the past and that there were unlikely to be major changes needed in it. Of course, this would not exclude continuing oversight on the part of the Congress. Therefore, 5 years seemed an appropriate term of reauthorization and also an important and positive sign on the part of the Congress, joining with the administration, to continue the Endowments on a solid, long-term footing.

There was one further reason also, Mr. Coleman, and that is for planning purposes. We are involved in 5-year planning, as I think you know. If there is uncertainty about what our legislation might or might not say, it is very difficult for us to continue that planning in the same way. We have also heard this statement from State arts agencies, which rely on us for a degree of continuity over the years in terms of their own planning.

I do firmly believe that almost everybody in the arts, and certainly everybody we have consulted with, is in favor of the long-term reauthorization.

Mr. **Coleman**. You made a couple of good points, and one is that there is widespread support for 5 years. There is also the issue of planning. I wonder if it is perceived correctly or incorrectly, but do people see that a 1-year reauthorization suggests a lack of confidence in the Congress' feelings toward the Endowments and/or to the arts organizations in general? Is that kind of a sentiment you see emerging, or is that something that you wouldn't see?

Mr. **Hodsoll**. Well, I don't know that I see it in a direct sense as a lack of confidence of the Congress. I think there is an understanding of the lack of time in which this committee has to hold full-scale hearings between now and May 15th, and there is great sympathy with that. I think, on the other hand, there is a feeling that the history of the Endowment in the previous reauthorizations has shown that our statute, the legal language, apart from oversight, which we would welcome, works fairly well. And there seems to be not a complete understanding as to why it is necessary in order to ensure a full oversight to hold up the reauthorization.

I think everybody in the arts community would agree that these committees should have full oversight; that there should be hearings necessary, and that whatever other information is needed would be provided. Also, our statute is subject to amendment, as indeed it was amended just last year for certain rather specific purposes. That is always possible. But I think there is a feeling that it is a little negative to simply enact a one-year extension. I am not saying it is intended negatively; I am sure it is not, but it could be interpreted this way.

Mr. **Coleman**. The question is, what kind of signal we might be sending when we celebrate the 20th annniversary of the Endowments under the same basic structure. I believe that you answered the question. My suggestion is that Congress may be showing a lack of a complete support for how the programs have been administered. I believe that, by and large, nobody can criticize in general the way these programs have been administered.

Let me ask you one final question. I guess it is no secret that when this administration came into power that there was a lot of questioning about the Endowments, the basis of them, their needs, their priority in the budget and the general realm of things. I believe no small part of the change in attitude as a result of your leadership and of others, but I think particularly of yours, and I just wonder—I know how things are done and handled, that if there is a foot in the door, let's say, for those people who oppose your organizations, and they very well may be in the administration. Would this 1-year reauthorization give them an opportunity to martial whatever forces exist within the organization if there are still dissenting voices in the administration?

What kind of signal is that that we are sending to those people? And would it affect the administration's view of the Endowments if we just reauthorize for 1 year? Would you care to respond to that, if you don't, I will understand.

Mr. HODSOLL. Well, I don't think I can speculate on all the various folks in the administration and how they might or might not react to 1 year versus 5 years. I do think, though, that you make a very important point, Mr. Coleman. It is a matter of public record that there was a great deal of questioning at the beginning of the administration about whether there ought to be an Endowment. That is where I came in.

The President formed a Task Force to take a look at both endowments. That Task Force reported back; it was a favorable report, and the President endorsed that report. I think that over the last 2 years, since that report, there has been an increasing confidence in the administration that the endowments are, indeed, doing what they should be doing and spending taxpayers' dollars wisely.

And I think that is seen in the quotation I read from the President. There is, today, a high level of confidence in the administration on the Endowments. The proposal that we are making for 5 years reflects that confidence. We hope that the Congress would agree with us on it.

Mr. COLEMAN. Thank you.

Mr. WILLIAMS. Mr. Owens.

Mr. OWENS. Mr. Hodsoll, I think you said that when we compare ourselves with Europe, we are doing more in terms of support for the arts. Did I hear you correctly?

Mr. HODSOLL. We compare favorably with many countries in Europe in that respect. I can give you some numbers if you would like, Mr. Owens.

Mr. OWENS. That is what I wanted you to do, elaborate on that. What do you mean we compare favorably? The contributions of the national government, Federal Government or the Federal Government plus State and local governments combined?

Mr. HODSOLL. Absolutely. Basically we undertook a study done by Mark Schuster—and we can provide that study for the record or to you personally, as you choose—which analyzed the support systems in the United States, Canada, Great Britain, France, the Federal Republic of Germany, Sweden, the Netherlands, and Italy.

Basically, when one looked at those countries, one discovered the following things. First of all, while many of those countries have provisions for tax deductibility, very few of the citizens in those countries take advantage of them. And so there is essentially little or no private support, less than $1 per capita, in each of those countries. So if one adds in the tax expenditures reflected by our own provisions for tax deductability plus funding from the National Endowment for the Arts, the amounts of money granted to the

Smithsonian, the National Gallery of Art, et cetera, those direct appropriations that affect the arts—and takes that national level and compares it with what happens at a national level in these other countries, one discovers that we rank at about the same level as France at $9 per capita. Then the figures trail off down from there. Sweden is ahead of us in this respect. When one takes a look at all of the levels of government, that is, Federal, State, and local, in this country, and comparable funding in the other countries in the study, one discovers that we rank considerably lower on the list, ahead of Italy and the United Kingdom, but behind all of the other countries.

One of the most interesting things that comes out of this study is that with the exception of Sweden, in several areas, which I can explain if you like, those countries where the primary decisionmaking, is done at the regional and local level; that is, those countries that have the primary support at the regional/local level are also those that have the highest support per capita for the arts. There are a few exceptions, which I can explain if you wish.

That is true of France which one thinks of as being centralized. And while it is true that they have grants that go to the various regions from the central government, decisionmaking is made at the local level. This is as true of France as it is of the Federal Republic of Germany.

Mr. **Owens**. I'm glad you raised the question of regionalization, because my next question is, in the area of tax expenditures where people make their own private individual determination of who they are going to give to, the general notion is that most of that money goes to the old established cultural institutions in certain regions, mostly the east coast and maybe the west coast, and very little goes to the rest of America.

Does your study break out the way people choose to give in the area of contributions, what you call tax expenditures? When you add the tax expenditures, then we look good, but I understand we are way behind when you are talking about direct subsidies. Some countries in Western Europe are averaging about $8.50, whereas we are spending 73 cents per capita when you just take straight subsidies. So the tax expenditures you have added in there makes it look good, but that only goes to certain old established cultural institutions.

That is generally the information I have. Do you have some study which refutes that?

Mr. **Hodsoll**. Well, this study did not deal with that specific issue, but if I could, Mr. Owens, I will comment on that. It is true that the bulk of the money available for the arts goes to more established institutions. I will mention what we at the Endowment are doing to assist smaller, emerging groups. It is important to remember, however, that more established groups are also those with the largest budgets, and so they need more money just to keep operating.

However, having said that, I would refer you to the November 17 edition of the British magazine, "The Economist," which compares the British system with our system. In that publication it is noted that our system is really quite a lot stronger because we have a great variety of decision points. Even in hard financial times in our country, the individuals come through all across the country. We have statistics to support that statement over the last several years. It is really the individual giving in this country that forms continuing support for the arts.

Now, let me come back, if I could, to the emerging organizations. While what you say is true in the sense that it is much easier for more established organizations to get private money than it is for the smaller emerging organizations, it is also true that those smaller and emerging organizations couldn't exist if it weren't for the private money they receive. The question is how can one help the best of them, obviously not all of them, but the best of them to do better? One program that we have recently undertaken with the President's Committee on the Arts and Humanities is to fund community foundations to act as brokers to create permanent funds for emerging organizations in cities across the country.

We awarded the first of those grants last year; and it appears to be something that we are going to be doing more of in the future. In conclusion, I think it is fair to say that even emerging organizations are better off with our mixed system in this country than would be the case if we had just one source of support.

Mr. OWENS. You may have partially answered my final question already, but is your recommendation for a 1-year reauthorization due to the fact that you have a position on tax reform that is being proposed? And if so, what is your position with respect to the proposals that charitable contributions be reduced or not allowed as an acceptable deduction? Do you have a position on that?

Mr. HODSOLL. Yes, sir, I do. First of all, I should hasten to state that we are very much in support of a 5-year reauthorization, and that view of having us reauthorized for 5 years has absolutely nothing to do with what might happen in the tax laws. The two are not connected.

With regard to the tax laws, as you know, sir, the administration has not yet taken a position as to what kinds of tax provisions it will propose. The Treasury Department has produced a plan. At the moment, that plan and a number of other proposals are being studied within the administration, and fairly shortly I expect the administration's position on this issue will emerge.

In terms of the Arts Endowment, our position is that we would hope that the imperatives of tax reform—and there is an imperative for tax reform, two-thirds of the American citizens do not itemize their taxes, only one-third do—that the imperative for tax reform might be tempered by the need to continue the encouragement, as has been done in the past, of contributions to worthwhile causes, whether they be the arts or hospitals or education or whatever.

I think that it is important to note in this respect that those provisions which provide deductibility for charitable contributions came into our Tax Code in 1913, at the very beginning of the Tax Code. They were a part of the American concept of how we do business. They are a little different, I think, perhaps some other items of our Tax Code which came in later for very special reasons.

Second, I think that it is important also to note that, in terms of the arts institutions, private contributions are the essence of their support. The only question is the degree to which private giving depends upon the tax provisions versus a strictly voluntary effort? The traditional studies that have been done at Harvard and elsewhere seem to indicate that price elasticity--that is, the tax break motivation—is the greater motivation.

The degree to which that is the case is not clear. However, I think that the one thing I can assure you is that the Administration is considering very carefully indeed what any changes in the Tax Code in this area might mean as it considers what it sends up to the Hill. I don't think there is anyone more positive on the subject of voluntary activities and voluntary support than President Reagan.

Mr. **Owens**. Thank you, Mr. Chairman. No further questions.

Mr. **Williams**. Thank you, Mr. Owens.

As you know, Frank, we live by these buzzers and bells here. That is an announcement that we have just gone into session. We expect that in just a moment or two we are going to be called to the floor to vote to begin the day, the legislative day. The days actually begin without a congressional vote; have you noticed that? We have been trying to get authority over that, too, but we can't.

Let me call upon Mr. Bartlett to begin his line of questioning, which perhaps will be interrupted by a vote. If it is, Frank, we will ask your indulgence and ask if you and the others can stay until we return. Mr. Bartlett.

Mr. **Bartlett**. Thank you, Mr. Chairman.

I have indicated to the chairman that, with the permission of the other committee members, I would have more than the generally allotted 5 minutes' worth of questions. So if we are interrupted, we will let other members go and I can come back on a second round.

I appreciate, Mr. Hodsoll, your very good testimony and much of the information that you provided to me in beginning this series of hearings. I think it useful to have a discussion and to get the facts out on the table.

Let me begin on the issue of museum services, and I would invite you to testify as to your sense of priority of museum services if you choose, but if not, I will understand since it is not your agency. My specific question is on museum services, and I have talked with what I consider to be a very fine museum and really a building museum, the Dallas Museum of Fine Arts. You have been there. Both in terms of collection and administration, it could be one of the real stars in this country in the next 5 years, and is emerging and moving up really fast.

They tell me that they receive about $40,000 a year at a constant level from the Institute of Museum Services, and they use it to help pay utility costs. I was on the city council when we built that museum, and I can attest to you that that $40,000 a year operating budget is really a rather drop in the bucket compared to the overall budget of the museum.

But they also tell me something interesting, and that is that they view the assistance they receive from the National Endowment of the Arts for traveling exhibits is a far more important and a rather crucial part of their providing art to the community, which is what their business is.

I wonder if you could compare for us, in terms of priorities and helpfulness to museums, the kinds of things the National Endowment for the Arts does in funding traveling exhibits versus the utility bills kinds of functions of the Institute of Museum Services? You see, I gave you a full 60 seconds to answer. [Laughter.]

Mr. HODSOLL. Well, sir, I don't know that I am in a terribly good position to compare the two things. Museums very much need support for things like special exhibitions, for maintenance of their collections, and for professional development. Those are the kinds of projects that we support. They obviously also need operating support.

The real question here is in terms of taxpayer dollars and where you can get the most return on taxpayer dollars. Where is it most important, for all of the taxpayers, to make their investment? I have to confess I have not surveyed the museum community on this subject, or asked what they would decide if they had to choose between the two, so I really don't have a sense of their choice. I do think, as you say, that the Arts Endowments programs are effective. I would note that our programs are also limited in terms of the kind of museum projects we support. We deal with art museums and museums with art collections, whereas the whole museum community includes science museums, historical museum, and others.

But I do think, as I testified the other day before the House Appropriations subcommittee which has oversight over us, that given the enormous Federal budget deficit, one does have to choose priorities. Our administration has proposed maintaining with fairly minimal cuts the Arts and Humanities Endowments, while according the Institute for Museum Services a lesser priority. The administration does that reluctantly because it does feel that the Institute for Museum Services has done a good job. All programs have good aspects, whether they be in education or welfare or health or whatever, but if we don't get the Federal budget deficit under control—and you have to begin somewhere—we are going to have a major economic disaster in this country. The priorities are stated in the President's budget submission. I support these priorities fully, Mr. Bartlett.

Mr. BARTLETT. Mr. Hodsoll, do you concur with that recommendation?

Mr. HODSOLL. Absolutely.

Mr. BARTLETT. Would you provide for the record, with the permission of the chairman, some estimate as to the amount of funding that you provide that in some way makes its way to museums, through traveling exhibits or other types of things that assist museums in bringing art to the communities?

Mr. Hodsoll, my next question is on the subject of matching requirements. I would ask unanimous consent to enter into the record a summary of matching requirements in various programs that you had provided to me, dated May 1.

Mr. WILLIAMS. Without objection. The gentleman's previous request that the record remain open until the information requested by him and perhaps other members as well will also, without objection, be agreed to.

[The information follows:]

Endowment support provided for museums

Fiscal year 1983:	
Museum program	$10,800,000
Challenge program	3,950,000
Other programs	1,547,437
Total	$16,297,437
Fiscal year 1984:	
Museum program	12,290,000
Challenge	
Other programs	2,907,562
Total	$18,572,562

Mr. BARTLETT. Mr. Hodsoll, on the question of matching requirements, I am a bit confused. As I look through the list, I see a large number of the matches of the various programs on a one-for-one basis and I see others on a two-to-one and another on three to one. In these days of limited resources and limited priorities, and in these days of attempting to leverage Federal dollars with private dollars, is it time, in your judgment that we move toward higher matches? I mean, if a higher match works well for the opera, why wouldn't it work well for dance?

Mr. HODSOLL. I certainly agree with that, Mr. Bartlett. We have in recent years been moving in a number of areas toward higher matches. However, there are a number of technical concerns at OMB, amongst other places, about the degree to which Federal dollars should have very specific requirements as to matching.

What we have done, first of all, is start, except in the case of individual fellowships, with what our statute says, which is that all grants must be matched one to one with only the most negligible of exceptions.

What we have done in more recent years is, with respect to our special initiatives, whether they be some catagories in the Local Test Program which I have referred to, or the increased amount of money we put into the Advancement Program to help emerging organizations, another aspect of our program in which we are trying to generate additional dollars for emerging organizations, is to make the match three to one. And in the Challenge Grant Program where we have construction, that has to be matched four to one.

Mr. BARTLETT. So what is the philosophical basis then of the difference?

Mr. HODSOLL. Between construction——

Mr. BARTLETT. The philosophical basis between having some of them at one for one and others at four to one.

Mr. HODSOLL. It is a practical basis. It is between the different kinds of institutions which institutions can easily make an increased match for projects, Mr. Bartlett, versus those that can't.

For the smaller institutions, we have left it at one to one. Sometimes they will match it at more than that, but not always. For the larger institutions, we use our treasury funds, which are three to one by statute, and we require a three-to-one match. And then for new initiatives where we are specifically trying to generate new funds, we have a three- or four-to-one match, even for smaller institutions.

Mr. **Bartlett**. Could you give us the same breakdown then—again leaving the record open—on a dollar amount, just give us perhaps what the average match is on a dollar volume, how many dollars you put up and how much your recipients provide?

I would also like to hear your recommendation, if you have one today or if you think about it a little later, as to whether a higher match should be provided for in this statute, whether one for one still makes sense in today's times, whether one and a half to one on a minimum basis or two to one or some other higher minimum wouldn't make sense. And if so, would you adjust with smaller matches—smaller grants versus larger grants?

Mr. **Hodsoll**. I will be happy to provide that for the record, Mr. Bartlett.

[The information follows:]

MATCHING REQUIREMENTS

As you know, all of the Arts Endowment's grants to organizations with minor exceptions require at least a one-to-one match. This is due to the provision in our enabling legislation that requires, for the Arts Endowment, that Program Funds grants to groups generally shall not exceed 50% of the total cost of the activity being supported. In addition, our legislation requires at least a three-to-one match for Treasury Fund grants and for Challenge grants. Many of our grants to larger institutions, such as symphony orchestras and opera companies, require use of our Treasury Funds. Our Challenge grants are even more stringent, designed as they are to elicit *new* matching dollars on a three-to-one basis (four-to-one for construction). In the Endowment's discipline programs as well as in its Partnership Programs (State, Local, and Artists in Education) we estimate that Federal funds are matched at an average rate exceeding five to one. Challenge grants have been matched to date at between six and seven to one.

The nature and extent of our matching requirements (over and above those established by our enabling legislation) are a matter of constant review and discussion, particularly during our annual review of program guidelines. Advisory Panels and the National Council examine these matters regularly, and make adjustments whenever it seems warranted and appropriate.

We have a general philosophical underpinning for making distinctions between the one-to-one and higher matching requirements. Generally, we require higher matches in areas which have more highly developed fundraising capabilities. Frequently these areas coincide with grantees whose overall budgets are so in excess of our grants to them that the match is almost automatically achieved. In other instances, the requirements serve as a catalyst to non-Federal support. In some cases, as with Challenge, we are attempting to effect a permanent overall change in an organization's fiscal position by the end of the grant period—to affect "balance sheet items" in a significant way—and high matches are especially appropriate here.

There is an additional focus: on occasion, it seems to us that a carefully designed and individually tailored program may effect an overall improvement in the fundraising climate for an entire "class" of organizations. The Community Foundations Initiative in the Expansion Arts Program is one example. Through this initiative, the Endowment is engaging community foundations in funding smaller, frequently ethnic or inner-city, organizations. The Endowment's grants in this program must be matched by new private-sector funds on a two-to-one basis and placed in an endowment, the earnings from which must be used for grants to emerging groups. Similarly, our new Locals Test Program is designed to elicit new public-sector matching dollars on a two-to-one or three-to-one basis for local arts agencies.

At the same time, we do not require added matching in program areas characterized by smaller and/or younger organizations and/or by organizations or projects relatively less attractive to private philanthropy. Folk arts projects, specialized museum exhibitions, chamber music groups, experimental dance companies, and literary small presses are all examples.

There are also a few areas in which our guidelines and panels place a priority on a strong cash match, or one higher than one-for-one, without making it a strict across-the-boards requirement. These provisions, once again, are hand-tailored for applicants in fields where this is seen to be a useful tool but not a stricture that might prove counterproductive.

Throughout all these efforts, there is, of course, a balance to be struck in arriving at suitable matching levels—a balance between requirements that encourage and assist organizations to increase their nonfederal support on the one hand, as compared, on the other hand, with matching requirements that applied inappropriately might place an onerous and counterproductive burden on grantees or projects. The National Council on the Arts and Arts Endowment make a continuing effort to strike the right balance for our highly diverse constituencies; we feel that our current legislation provides the appropriate language in this respect, and that no changes are needed.

There could be real problems in attempting to legislate a specific rule or rules in the complex and varying universe that we have attempted to outline above. Matching is just one of the tools we use to assist artistic excellence and access to it. We need flexibility in applying this tool to specific cases.

Mr. HODSOLL. I can, however, give you some sense off the top of my head. The average of match, leaving aside the individuals, is well over 1 to 1. More or less you have the spectrum that I described with regard to the smaller organizations.

In terms of, in our statute, providing specifically that all grants ought to be more than 1 to 1, I think I would have some hesitation on that, again because of flexibility. Let us get you the numbers so you can see what the facts are for the past, and then we would be delighted to talk with you about it.

Mr. BARTLETT. Thank you. I would like your thought on higher matches as a part of the statute.

Mr. HODSOLL. Absolutely.

Mr. BARTLETT. As you do that, perhaps there are other ways to do it. Perhaps you could put into the statute a higher priority for higher matches, so that is part of the priority scale in judging grants.

I have a question then on the whole issue of emerging versus existing or already established organizations. Mr. Hodsoll, I realize that that is a continuum. It is almost like a small business. No one really thinks of themselves as being a small business or wanting to be a small business on the permanent. Everyone is in an emerging large business. I know that all art institutions are emerging established organizations.

Do you have any sort of analysis as to what percentage of your funds go to emerging organizations? You may place any definition on that you wish. Could you tell us what the definition is and what percentage goes to established organizations?

Mr. HODSOLL. I do not have an analysis as of this point in time on that. I think what we could provide you is an arbitrary list of a number of institutions that one might think of as being established, recognizing that there is this continuum, as you have correctly pointed out, Mr. Bartlett, and show you what is the total amount of our money that is available for those purposes.

The one thing that is clear is that the vast majority of our grants—that is, the actual grants as opposed to the dollar amount—go to smaller institutions across the country. The larger institutions get more money from us, because they have larger budgets; otherwise there would be no impact on the institution, or it would be so small as to be negligible. So you have that consideration.

I guess the last thing I would say is that I think it is important that the National Endowment continue to give support to those institutions of established artistic excellence, because a part of our mandate in the statute is excellence. Many of those institutions are the ones that set the benchmarks, if you will, for the rest of the field. I think that the taxpayers have an interest in continuing the highest excellence, the world class excellence, if you will, of those larger and more established institutions.

I think it is also fair to say, returning to a point that Mr. Owens made, that while the more established institutions may have slightly easier access to certain kinds of funding, they have a lot more to raise, and that takes a lot of effort. That does need encouragement, I think, from the National Endowment, as well as the emerging organizations.

Mr. **Bartlett**. I would ask unanimous consent to place into the record some data that you provided on that that is showing that 60 percent of the Endowment's grants go to organizations in amounts less than $25,000 each.

Mr. **Williams**. Without objection.

[The information follows:]

SMALLER GRANTS

The Agency memorandum of May 1, 1985, which we shared with Mr. Bartlett, indicated that 60 percent of Endowment grants to organizations are awarded in amounts of $25,000 or less. On re-examination, we discovered that this figure actually understates the proportion. In fiscal year 1984, 2,985 (or 75 percent) of 3,957 organizational grants were awarded in amounts of $25,000 or less. If we look at organizational grants of $50,000 or less, these account for 70 percent.

The proportion of smaller grants reflects the size distribution of organizations served by the Endowment. For example, according to statistics maintained by field service organizations, 74 percent of U.S. professional orchestras, 84 percent of professional theater companies and 85 percent of professional opera companies fall below the highest budget classification in their respective fields (annual expenses exceeding $3.4 million in the case of orchestras; $1 million for theater and opera companies). Yet these numerous smaller organizations account for a disproportionately low share of the total economic activity in their fields (24 percent, 53 percent and 23 percent). When the distribution of Endowment grants is similarly viewed in dollar terms, the same pattern is apparent. Grants at or under $25,000 (by far the majority of grants awarded) account of 17% of total funds awarded. This percentage increases to 29 percent when grants under $50,000 are considered. The $25,000 to $50,000 range is important to consider, as many fine, smaller (or emerging) organizations receive grants in this range (e.g., Black Filmmakers Foundation, the Asian-American Dance Theatre and El Teatro Campesino).

ENDOWMENT GRANTS BY SIZE

	Individuals	Percent	Organizations	Percent	Total	Percent
A. Number of grants:						
Above $50,000	0	0	1,178	30	1,178	24
At or below $50,000	999	100	2,779	70	3,778	76
Total	999	100	3,957	100	4,956	100
B. Amount of grants (dollars in thousands):						
Above $50,000	0	0	$97,993	71	$97,993	68
At or below $50,000	$7,807	100	$39,362	29	$47,169	32
Total	$7,807	100	$137,355	100	$145,162	100

Mr. BARTLETT. I would also like, Mr. Hodsoll, for you then to recompute that on a dollar volume as opposed to a number of grants volume for us.

I have a lot of other questions which we can go into later, but I have one final question or area. You triggered it by your comment about excellence in the arts, and I think that that is a mandate—it ought to be—for the National Endowment for the Arts. Tell me how the peer review system works briefly to ensure that commitment to artistic excellence. Tell me then how much progress you believe you are making, or if, indeed, you think it either was a problem or is a problem, in the area of funding artistic endeavors that turned out to be not so artistic at all. How many golden fleece awards has the National Endowment for the Arts received from Senator Proxmire?

My question is specific. I have looked through some of the newspaper articles. How does your peer review system operate in a way that ends up funding the tape recording of noise from under the Brooklyn Bridge, or the picture of the woman kissing the dog, and other things that make the newspapers? Are there ways that this committee could improve your peer review system, or are there ways that you could improve it, to have more of a 100-percent commitment to excellence in art?

Mr. HODSOLL. First of all, we do have a 100-percent commitment to excellence of the arts, Mr. Bartlett. At the same time, I recognize——

Mr. BARTLETT. Achievement then.

Mr. HODSOLL. Well, at the same time, I understand the questions that you are raising.

With regard to the panels themselves, what we do is select in whatever field it is—orchestras or visual arts or literature or whatever.—people from across the country who represent the various artistic points of view, and then we add a few additional people like a trustee or a critic to add an outside point of view. Those panels then review the various applications, most of which in the institutional area are reviewed on the basis of past work, that is the past work of an organization, whether it be a theater or a visual arts organization or whatever.

The panelists make a judgment on that past work as to artistic excellence from the point of view of the art form. Then the grants are awarded, basically, with the higher amounts relative to their operating budgets going to the institutions that are at the top of the rating scale, and lower amounts going to those that are less well rated and with a cutoff, obviously, for some that get no money at all.

The panel system is a little like democracy. It is a terrible system until you look at the alternatives, and there really aren't any alternatives. We do the very best job we can to get the right kinds of people who have real expertise to make those kinds of judgments.

But I should turn now to another piece of your question, the Golden Fleece, if I could. I think it is fair to say that the Arts Endowment was in part conceived as a way of providing funding to the daring, the unconventional, those things that may or may not lead to new developments in the art form. In some respects, I compare it a bit to scientific research where not everything is going to work. I would even argue, perhaps at some risk, that if the goal is experimentation, you should be judged more by your failure rate than by your success rate, because if you are not failing, you are probably not experimenting all that much. Similar to the National Science Foundation, which has a similar peer review system to ours, there are lots of projects that may not go anywhere or may appear ridiculous at this point in time. But a few of those, even though they appear ridiculous now, may not appear ridiculous a few years from now.

Let me just take a rather hackneyed, but nonetheless, famous, example. The impressionist painters began in something called the Salon de Refusees. In 19th century Paris, they were absolutely ridiculed by the French Academy which represented official France at the time. In fact, it was the bourgeoisie and private funders and artists who formed that Salon de Refusees. But today we recognize impressionism as great art. I don't think there is any question about that.

Now I am sure that in 19th-century France there were a lot of other experiments that we don't even know about today, because they did not survive; they were not great art. Similarly, I would say with respect to what we support or what a corporation supports or what private individuals support across the country, that in areas where you are pushing the edges of the currently accepted aspects of the art, you are going to have things that don't appear to be that good at the moment. I think I would say that it is part of our job to do some of that exploration and to encourage it, even though we are going to have a few ones that any individual might not like.

Mr. **Williams**. The gentleman's extended time has expired.

Mr. **Hodsoll**. I am afraid my answers are too long.

Mr. **Williams**. Mr. Hodsoll, first, let me comment on this contention about the 5-year versus the 1-year reauthorization. It has been suggested, perhaps appropriately, that a 1-year authorization would send a signal across America that the Congress does not have either full faith in or full understanding of the importance of the arts and humanities and museums in American culture.

The reverse is true, and that is the point. This Congress is so committed to being sure that the legislation that is passed is the finest that we can craft that we insist on more than 2 weeks in which to do it. Those of you who have had a year to work on your reauthorization would have resented the Congress saying to you to do it in 14 days. Well, we don't resent you asking us that because we realize that our schedule is ours and you have no control over it. But nonetheless, we can't do it. It would destroy the congressional prerogative. More importantly, it would take away from the various constituency groups across this country concerned about the arts, humanities and museums the opportunity to at least be heard on this reauthorization legislation.

The second point, and one that has troubled me—you will recall, Frank, one which I spoke personally with you about in my office—that is that a 1-year authorization may perhaps jeopardize the arts, humanities and museums because of a lack of support in some quarters within the current administration, and that is troubling.

But it seems to me that now, unlike the beginning days of his first term, President Reagan is fully and solidly committed in both word and deed to strengthen your efforts.

Mr. HODSOLL. I think that is true, if I may comment.

Mr. WILLIAMS. Let me ask you, Frank, the most important question, which hasn't been asked. What did you do with the Oscar? [Laughter.]

We all saw you receive it at the Academy Awards presentation. I know what you did with it, but I think folks here should hear that story.

Mr. HODSOLL. It is at the Endowment. We are designing a display case for it.

Mr. WILLIAMS. I understand that. But when you went to the White House, Frank——

Mr. HODSOLL. When I went to the White House, I shared it with the President in the sense of having a discussion with him about it. He was very pleased that the Endowment had gotten the Oscar, I didn't. We had a little discussion about it and had some pictures taken, and I went back with the Oscar to the Endowment. My administrative officer is now designing a case in which it can be displayed publicly.

Mr. WILLIAMS. Congratulations to you, and specifically to those efforts which you represent.

As the President continues in this his second term to support the arts, and if he does so through a 5-year reauthorization process, despite some of the concerns that have been expressed about the 1-year versus the 5-year—if his support continues, I am personally going to try to get the Academy Awards nominating for a supporting role and see if we can't get him an Oscar. I think it is his last chance, because I have seen his old movies. [Laughter.]

Mr. HODSOLL. I should report, Mr. Chairman, that when we talked about it, I said that I think he deserves more than that. I said I was the actor in this at the moment, because the Endowment has been, if you will, a piece of theater for a long time, and that he was the current director. His question to me was had we made a best picture? I replied that I didn't know whether it was the best picture, but I thought we were doing OK, and he supports that.

If I could, Mr. Chairman, on the 5-year authorization, I understand your point, and I fully sympathize with your position in terms of having just a few weeks to deal with this legislation. I don't think there is any question about the President's continued support, I am not making that argument. The argument that I really do make is also not whether there should be this kind of oversight. I am not disagreeing with that at all.

I think the real issue involves the words of our statute, a statute that has stood pretty well with only minor word changing over the last 20 years. If there is something on your mind or on other members of the committee's minds that there are some major new provisions that need to be added, then that is one thing, but a delay also creates uncertainty.

The alternative that I would like to propose, because I don't think—and maybe this is just my view—but I don't think that the words of the statute are the important part of this. What is important—and over which I would hope this committee would exercise not only full oversight but I would also welcome your interest, enthusiasm, et cetera—is the question of where should Federal support for the arts be going over the next, not just 5 years, but 10, 15, 20 years. Where should we be in the 21st century?

I think the answers to that question and the development of a national dialogue on that question—which I welcome from this committee, is less a question of the words of our statute than of taking a look, broadly speaking, at what the needs are in the arts in America and what the needs of the American people are for the arts.

I think that if you focus hearings on that, in the context of the potential of legislative change, it is putting the wrong twist on what I think you want to accomplish. I could be wrong on that, I am now repeating myself, but that is my feeling.

Mr. WILLIAMS. Frank, I have no preconceived notions that the words are correct or incorrect in the language that you and the administration and Mr. Coleman have submitted.

Twenty years ago, the National Foundation for the Arts and Humanities legislation was visionary legislation, well discussed, thoroughly debated, included hearings with witnesses from all parts of the country.

The question now is, with some relatively minor changes, will this legislation serve for the next two decades? Let me give you an example of the question you might have.

During the past 20 years, there has, as we all know, been dramatic changes in the population of artists in America. There has been an 81-percent increase in the percentage of our labor force that are artists by occupation. That is a 162-percent increase in 10 years in the number of women artists.

It is a 140-percent increase in 10 years in the number of minority artists.

Does the legislation reflect how to deal with that in the next 20 years? Does it, Frank?

Mr. HODSOLL. I think it does.

Mr. WILLIAMS. In what way? How have you changed it to include the full recognition of the already expanding number of artists in the workplace, a number which I am told will expand again before the end of this decade to a significant degree?

Mr. HODSOLL. Well, it was a result of a study that we undertook with the help of the Census Bureau under the existing legislation that this data came to light.

Basically, I think our legislation is broad. It is a little bit like a constitution. It provides us with the flexibility, with the Congress' oversight, with the advice of the National Council and our panels, to respond flexibly to those shifts.

You are absolutely correct: not only has the artist population increased immensely, it has increased, as you point out, in particular with respect to women and minorities.

The artist population has also shifted geographically, as the population has shifted geographically from one part of the country to another. It is moving into the South and the Sun Belt. In fact, the South now has more artists than any other single region when you include Texas.

So all of that is happening, and we are seeing it in what is happening out there, separate from the Federal Government, in terms of the kinds of arts institutions we see developing.

Mr. Bartlett has mentioned the Dallas Museum. I know he was very much a part of the Dallas Art District as a member of the city council, as I learned the other day, for which I congratulate him. But 20 years ago it would have been probably inconceivable that a museum like that could have come about ~~in~~ Dallas.

Similarly, 20 years ago, it would have been inconceivable that dance companies would have existed throughout America. Twenty years ago, it would have been inconceivable in my home city of Los Angeles that there would have been not only a Los Angeles Music Center but also all of the new activity, like the Museum of Contemporary Art and so on, that is going on in that city. I could make the same case for other cities.

Our statute was general at the beginning. We were able to respond to the art field's changing need with flexibility.

I'll give you an example. I think one of the things that the Endowment can be most proud of—and I take no credit for it, it was before my time—is the Dance Touring Program. The Dance Touring Program really did create a stimulus to get dance out and around America.

In the late 1970's, again before my time, the panels began to look at the Dance Touring Program. Some problems had developed which were addressed and gradually that was changed into a different kind of program.

The only point I am making here is that our statute provided for that change, and there was congressional oversight throughout that period. That is really the only point I am making, sir.

Mr. WILLIAMS. I recently returned from a trip to New York where I visited with a number of folks who work in and are important to the art community, not only in that city, but because of the great influence of New York, to cities across the Nation and the world as well.

Among those people with whom I visited were black, Asian and Hispanic artists. You know and work with them and try to resolve their concerns. But let me take this opportunity to express their concerns.

They were basically this: "Congressman, we spend too large of a percentage of our available money"—by we, they meant America—"of our available money, time and effort on considering and promoting enjoying art from other nations and not enough on enjoying what is truly American art."

The premise is debatable, but to make their case, because they don't often enough in my judgment have it made. They would take you through any museum, the New York Museum of Modern Art, and they would show you the space. And they could follow it by showing you the money that has been spent on Matisse and Renoir and Picasso and, my favorite, Monet, and they compare that with what has been spent on American black, Hispanic, Asian, and American Indian artists. The comparison is dramatic.

Now, I know it is debatable. And I know the other side of the argument, and I gave it to them.

How does this new legislation, with which we will revel in living with for the next 10 or 20 years, address that problem?

Mr. **Hodsoll**. Well, I think, Mr. Chairman, that that problem should be referenced clearly in the report language of this committee as something of major importance. I think we are trying in our best way to deal with that problem. There is a problem; I am not arguing that. Since you have mentioned the other arguments, you have to take a balanced view of it in terms of the context.

We have an Expansion Arts Program which supports institutions which are deeply rooted in and reflective of the minority, inner city, rural or tribal communities. That program was instituted in the early 1970's to try and build up institutionally efforts in a variety of places across the country where minority art and other art, if you will not in the mainstream, could be available and showcased for others.

We are continuing those efforts. In fact, our Community Foundations Initiatives which I recently mentioned is an extraordinarily important part of our efforts to make contact between the funders the governance, if you will, of the established institutions in a city—because that is where it happens, and the smaller emerging groups, whether they be minority or ethnic or something that is a part of what Theo Bikel, who used to be on our Council, once described as "the kaleidoscope," as opposed to the melting pot, of American art.

I think it should be said, however, that American art includes Western European expressions. A lot of our demographics are Western European, and people came from Europe. That is a part of it. The African experience is a part of it. The variety of what is called Hispanic experience, and that is more plural than unified, is a part of it. There are Southeast Asian expressions that are a part of it.

This country is a product of migrations, and those migrations brought with them the different cultural expressions. They are all a part of it.

Mr. **Williams**. Mr. Penny?

Mr. **Penny**. I have no questions.

Mr. **Williams**. Mr. Hodsoll, we are delighted that you and your colleagues have joined us today.

We will take a very short recess to answer this call for a vote. And when we return, we will move the order which is on our witness list and we will hear from Sondra Myers and Bruce Sievers as one panel.

I understand that one or more of those people have an early train to catch, and we will try to accommodate them.

Mr. **Hodsoll**. Thank you, Mr. Chairman.

[Recess.]

Mr. **Williams**. We will reconvene this hearing.

I'm sorry to create scheduling problems for the witnesses, but because of the press of business in the House, we have found no other way but to schedule committee hearings and House business oftentimes simultaneously. Of course, our first duty is to be on the House floor for debate and vote, and the committee hearings and witnesses' schedules usually suffer from that.

I will now call the first panel of two people to the witness table: Sondra Myers and Bruce Sievers.

Sondra is the secretary of the board of directors of the National Federation of State Humanities Councils, and is here representing those councils. Bruce is the director of the Haas Fund, representing the National Humanities Alliance.

Ms. Myers.

STATEMENT OF SONDRA MYERS, SECRETARY, BOARD OF DIRECTORS, NATIONAL FEDERATION OF STATE HUMANITIES COUNCILS, REPRESENTING THE NATIONAL FEDERATION OF STATE HUMANITIES COUNCILS; AND BRUCE SIEVERS, EXECUTIVE DIRECTOR, WALTER AND ELISE HAAS FUND, REPRESENTING THE NATIONAL HUMANITIES ALLIANCE

Ms. Myers. Thank you very much.

Mr. Chairman, as you have just indicated for the record, I am Sondra Myers of Scranton, PA. I am here today in my capacity as secretary of the board of directors of the National Federation of State Humanities Councils, but my remarks about the State humanities programs will no doubt reflect my other interests and experiences.

I am the immediate past chairman of the Pennsylvania Humanities Council, a member of the U.S. Commission of Fine Arts, the founding president of Citizens for the Arts in Pennsylvania, and a trustee of two institutions of higher learning. I work actively for the arts, humanities and education on the local, State and national levels.

I have come here to speak on behalf of Federal support of the humanities in general and of the State programs in particular. I come to sing the praises of the State humanities councils for their service to the humanities and to the democratic ideal of accessibility, for their versatility, flexibility and potential. They are a new form of educating entity, and are finding a significant place for themselves within the educational frameworks of their States.

I will tell you something of the brief but exciting history of the State councils and of our concerns for their future.

I doubt that there has been a time in history when we knew so much and understood so little, when one of the products of our genius, technology, has brought us access—indeed, unavoidable access—to more information than we can hope to absorb and organize and, at the same time, has made it more hazardous than ever not to understand.

How can we begin to get a sufficient grasp of the fleeting present to give us the peace of mind and confidence to assume the responsibilities of informed citizens in a democratic society?

Learning about our own Western culture and the cultures of the world, developing the ability to think clearly and logically and critically, reflecting on our values in a changing society, these are the business of the humanities. They are no luxury today. In my view, they are our hope for getting hold of our world, for measuring up to the immense personal and public responsibility that belongs to us as citizens.

The State humanities councils are modestly but effectively addressing the issue of making the legacy of the humanities accessible to all. Over the past 15 years, humanities councils have been established in all 50 States, the District of Columbia, Puerto Rico, and the Virgin Islands.

We are linked to the National Endowment for the Humanities, which is our principal source of funding, and we are linked intimately by virtue of citizen participation with the needs and resources within our States.

We have a very general charge: to foster public understanding and appreciation of the humanities in all corners of our country.

The humanities councils are unique in two important respects. First, we are independent volunteer citizens organizations given authority by Congress to grant Federal funds to groups in our States who wish to conduct humanities programs. And second, we are the only entities organized specifically to support humanities programs for the public.

The State councils are in some way the quintessential American public/private enterprise. There is a degree of trust on the part of Government and of accountability and responsibility on the part of the private citizens involved that is in the best American tradition.

We are here today to discuss the reauthorization of the legislation establishing the NEH, and specifically the State humanities councils. In discussions over the past 2 years, our members have come to agree that no serious issues have arisen because of language in the National Foundation on the Arts and Humanities Act.

As it stands now, the law provides opportunities and means not only to do our job well but also to do our job better and better. We therefore are seeking no changes in the act.

I suppose conventional wisdom would tell us to remain silent, but perhaps we are neither conventional nor wise. In any case, we think it is essential to seize this opportunity to express our commitment to the philosophy, the processes and, most of all, the potential of State humanities councils, and to tell you of our concerns.

Humanities councils' members are elected through a process of open nomination from all sectors of their States. Our work consists of assessing the needs and resources of the States, of encouraging applications for grants, of evaluating proposals, of conducting programs, seeking private support, and, in general, of promoting an interest in the humanities.

Each year, approximately 4,000 public programs in the humanities are funded by State councils, reaching 25 million people through lectures and discussion series, exhibits, television and radio programs, Chautauquas, and much more.

Because we reach so many people, and people outside the academy, our work has a special significance within the NEH. We are complementary to the other divisions in bringing the fruits of scholarship and teaching to people where they live and work. We are an experiment in democracy that is really working, and we know that we are just at the beginning.

In 1980, the Commission on the Humanities reported that the State committees have become a critically important link between Federal support and the diversified and informal complex of voluntary associations. They have shown themselves able to make fruitful contacts with many groups in our society which have not previously engaged in humanistic endeavors.

Since 1980, millions of Americans have participated in reading groups in smalltown libraries, in postperformance discussions in local theaters, conferences that bring together college professors and high school teachers, scholars and members of State legislatures or judicial systems, groups working in the private and public sectors. We are pleased to report our success in making such connections and want to emphasize the importance of maintaining and increasing them.

We also wish to affirm the voluntary nature of our councils. As independent and accountable institutions, we can be innovative, imaginative and flexible in pursuing programs within the entire scope of the humanities disciplines.

Most important, we can exercise leadership not only in determining our own program focus but in initiating collaborative efforts among academic institutions, cultural organizations, scholars, State agencies and others. We have proven our capacity to reach all sectors of our communities, and we are in a unique position to put the best and most diverse humanities resources within our States to work for the broadest possible public.

In 1983, State humanities councils' budgets accounted for between 50 percent and 100 percent of the NEH funds allocated in 12 States. In 16 others, humanities councils received 30 percent and 50 percent of total NEH funds distributed to those States.

In Montana, for example, in 1984, $473,000 in NEH funds were distributed. Of that amount, $305,672 went to the Montana Committee for the Humanities.

For many States that, like Montana, have few large cultural and educational institutions, the State humanities councils make a dramatic difference in the ability of citizens to participate in humanities programs.

The Montana committee works with State universities and colleges, the public schools, the State arts agency and historical society, the State library system. As you know, hundreds of programs take place each year across that State.

Our greatest concern, getting to the concern side of things, is the fear that Federal funds which support our programs will continue to diminish.

Since 1980, funds available to the councils have decreased, just as our ability to discover and encourage greater quality and quantity in public humanities programs has grown.

In response, many of our councils have developed strong public/private partnerships which offer financial support to supplement Federal humanities funds. We are becoming increasingly creative and entrepreneurial in seeking these partnerships and in making our shrinking dollars go farther than ever. Still, we need to be concerned.

In addition to the annual grant each State council receives, a portion of the treasury funds allocated to the NEH is available to the councils for local matching. State councils have had tremendous success in matching all treasury funds that NEH can allocate to them. State councils have received approximately one-third of total NEH treasury funds over the past few years.

These funds have become powerful levers in our attempt to develop cooperative public and private support for humanities programs. In some States, the seeds sown by treasury funds have grown far beyond the capacity of the NEH budget.

In 1984 alone, several States had to turn back offers of up to $200,000 in local gifts because NEH treasury funds were used up. This year, by March, some States had already exhausted the amount of treasury funds NEH could provide to them.

One State explains the seriousness of the situation this way: If treasury funds and special awards were not available, its 1985 humanities council budget would have been at the level reached in 1976.

We want you to recognize the seriousness of our chronic financial shortage, exacerbated to some degree by our own success. We ask that you consider all means to strengthen the Treasury Funds Program and other Federal matching programs to support our ability to attract financial backing from other sources.

In Pennsylvania we describe ourselves as more than a service and less than a university, a humanities service organization that can fund, create, coordinate, and manage any kind of humanities project, an organization that has access to all the cultural and educational resources in the State.

Private support for and recognition of our programs has grown enormously, but we must continue to rely upon our basic grants from Congress. They provide the foundation on which we have built our flexible, responsive, and creative programs.

We are planning for the future. We are still a new educational enterprise. There is no great storehouse of knowledge about how a State humanities council should operate. Instead, we rely on our own experience of the last 10 to 15 years, and on continued and increasing private support within our States and on our commitment to provide humanities programs for all citizens.

We are guided and inspired by the vision of the Congress in creating State humanities programs. We appreciate the trust that has been placed on us by the Congress to use our freedom and flexibility responsibly. We seek your continued support and assurance that we can continue to translate our vision, our mutual vision, into reality into the last decade of the 20th century and beyond.

In our actions we reaffirm the wise words of Congress written in 1965 when the Humanities and Arts Endowment were created, that "democracy demands wisdom and vision in its citizens, and that it must therefore foster and support a form of education designed to make men masters of their technology and not its unthinking servant."

Thank you very much.

Mr. WILLIAMS. Thank you, Ms. Myers.

[Prepared statement of Sondra Myers follows:]

PREPARED STATEMENT OF SONDRA MYERS, SECRETARY, BOARD OF DIRECTORS, NATIONAL FEDERATION OF STATE HUMANITIES COUNCILS, IMMEDIATE PAST CHAIRMAN, PENNSYLVANIA HUMANITIES COUNCIL

Mr. Chairman, I am Sondra Myers of Scranton, Pennsylvania. I am here today in my capacity as Secretary of the Board of Directors of the National Federation of State Humanities Councils. We are the national organization representing all humanities councils. But my remarks about the state humanities programs will no doubt reflect my other interests and experiences. I am the immediate past chairman of the Pennsylvania Humanities Council, a member of the U.S. Commission of Fine Arts, the founding president of Citizens for the Arts in Pennsylvania, and a trustee of two institutions of higher learning. I am an active worker for the arts, humanities and education, on the local, state and national level. I have come here to speak on behalf of federal support of the humanities in general and of the state programs in particular.

I doubt that there has been a time in history when we knew so much and understood so little; when one of the products of our genius—technology—has brought us access, indeed, unavoidable access, to more information than we can hope to absorb and organize, and at the same time has made it more hazardous than ever not to understand. How can we begin to get a sufficient grasp of the fleeting present to give us the peace of mind and the confidence to assume responsibility that are critical to informed citizenship in a democratic society?

Learning about our own Western culture and the cultures of the world, developing the ability to think clearly and logically, reflecting our values and changing society, these are the legacy of the humanities. They are no luxury today. In my view they are our hope for getting hold of our world, for measuring up to the immense personal and public responsibility that belong to us as citizens.

The state humanities councils are modestly but effectively addressing the issue of making the legacy of the humanities accessible to all. Over the past fifteen years, humanities councils have been established in all fifty states, the District of Columbia, Puerto Rico, and the Virgin Islands. We are linked to the National Endowment for the Humanities, which is our principal source of funding, and we are linked intimately by virtue of our citizen participation to the needs and resources within our states. We have a very general charge—to foster a public understanding and appreciation of the humanities in all corners of our country.

We, the humanities councils, are unique in two important respects. First, we are independent, volunteer citizens' organizations, given authority by Congress to grant federal funds to groups in our states who wish to conduct humanities programs. And, second, we are the only entities organized specifically to support humanities programs for the public. The state councils are in some ways the quintessential American public/private enterprise. There is a degree of trust on the part of government, and accountability and responsibility on the part of the private citizens involved that is in the best American tradition.

We are here today to discuss the reauthorization of the legislation establishing the NEH, and specifically, the state humanities councils. In discussions over the past two years, our members have come to agree that no serious issues have arisen because of language in the National Foundation on the Arts and Humanities Act. As it stands now, the law provides opportunities and means not only to do our job well but also, to do our job better and better. We therefore are seeking no changes in the NFAH Act. I suppose conventional wisdom would tell us to remain silent, but perhaps we are neither conventional nor wise; in any case, we think it is essential to seize this opportunity to express our commitment to the philosophy, the processes, and most of all, the potential of the state humanities councils, and to tell you of our concerns.

Humanities council members are elected, through a process of open nomination, from every sector of their states. Their work consists, among other things, of assessing the needs and resources of their states, and of encouraging applications for grants that will support public humanities programs. We then evaluate proposals, conduct programs, and seek private support for the humanities. Each year, approximately 4,000 public programs in the humanities are funded by state councils, reaching 25,000,000 people through lectures and discussion series, exhibits, television and radio programs, Chautauquas, and much more. Because we reach so many people—and people outside the academy—our work has a special significance within the NEH. We are complementary to the other divisions of the NEH in bringing the fruits of scholarship and teaching to people where they live and work. We are an experiment in democracy that is working, and we know we are just beginning.

In 1980, the Commission on the Humanities reported that: The State Committees have become a critically important link between federal support and the diversified and informal complex of voluntary associations . . . they have shown themselves able to make fruitful contacts with many groups in our society which have not previously engaged in humanistic endeavors. ("The Humanities in American Life," p. 173)

Since 1980, hundred of millions of Americans have participated in reading groups in small town libraries, in post-performance discussions at local theaters, in conferences that bring together college professors and high school teachers, scholars and members of state legislatures or judicial systems, groups working in the private and in the public sectors. We are pleased to report our success in making such connections, and wish to emphasize the importance of maintaining and increasing them.

We also wish to affirm the voluntary nature of our councils. As independent but accountable institutions, we can be innovative, imaginative, and flexible in pursuing programs within the entire scope of humanities disciplines. Most important, we can exercise leadership not only in determining our own program focus, but in initiating collaborative efforts among academic institutions, cultural organizations, scholars, state agencies and others. We have proven our capacity to reach all sectors of our communities. We are in a unique position to put the best and most diverse humanities resources within our states to work for the broadest possible public.

In 1983, state humanities council budgets accounted for between 50% and 100% of the NEH funds allocated to twelve states. In sixteen others, humanities councils received between 30% and 50% of total NEH funds distributed to those states. Taking Montana as a specific example, in 1984, $473,000 in NEH funds were distributed to that state; of that amount, $305,672 went to the Montana Committee for the Humanities.

For many states that, like Montana, have few large cultural and educational institutions, the state humanities councils make a dramatic difference in the ability of citizens to participate in humanities programs. The Montana Committee for the Humanities works with state universities and colleges, the public schools, the state arts agency and historical society, the state library system; as you know, hundreds of programs take place each year across the state. This council has not only served its own state's citizens, but has also been recognized nationally for the innovation and excellence of its programs. This recognition has included a 1984 Federation prize for public humanities programs, for "LOGON '83: Technology, Mythology and Literacy in the New Age" (a statewide conference attended by 5,000 people from across the country; a paper on "Technology and the Future of the Imagination," presented by Frederick Turner, appeared in the November, 1984 issue of Harper's magazine). The committee also received a 1984 merit award from the NEH for overall program quality and imagination, and a similar award in 1982, the first year the awards were made.

Perhaps our greatest concern is the necessity to plan for a future in which the federal funds which support our programs will continue to diminish. Since 1980, funds available to the councils have decreased, just as our ability to discover and encourage greater quality and quantity in public humanities programs has grown. In response, many of our councils have developed strong public/private partnerships which offer financial support to supplement federal humanities funds. We are becoming increasingly creative and entrepreneurial in seeking these partnerships, and in making our shrinking dollars go farther than ever.

In addition to the annual grant each state council receives, a portion of the Treasury funds allocated to the NEH is available to the councils for local matching. State councils have had tremendous success in matching all Treasury funds that NEH can allocate to them (state councils have received approximately one-third of total NEH treasury fund over the past few years). These Treasury funds have become powerful levers in our attempt to develop cooperative public and private support for humanities programs. In some states, the seeds sown by Treasury funds have grown far beyond the capacity of the NEH budget. In 1984 alone, several states had to turn back offers of up to $200,000 in local gifts because NEH Treasury funds were used up. This year, by March some state councils had already exhausted the amount of Treasury funds NEH could provide to them. One state explains the seriousness of the situation this way: if Treasury funds and special awards were not available, its 1985 humanities council budget would be at the level it reached in 1976.

We want you to recognize the seriousness of our chronic financial shortage, exacerbated to some degree by own own success. We ask that you consider all means to strengthen the Treasury funds program, and other federal matching programs, to support our ability to attract financial backing from other sources. In my home state of Pennsylvania we have increased the number of small grants we make ($1,000 and less), we have aggressively encouraged the use of matching funds and have actively pursued sources of corporate and foundation support. We have enlarged our Commonwealth Speakers Program, which is our most effective tool for outreach to small towns and rural areas, and we have launched a series of humanities institutes which reach out for an audience of corporate, academic and government leaders. We describe ourselves as more than a service and less than a university, a humanities service organization that can fund, create, and manage any kind of public humanities project—an organization that has access to all the cultural and educational resources in the state. Local support for and recognition of our programs has grown enormously, but we must continue to relay upon our basic grants from Congress. They provide the foundation upon which we have built flexible, responsive, creative programs.

Many of us no longer look only one or two years ahead. We are planning for the end of this decade. We are still a new educational enterprise; there is no great storehouse of knowledge about how a humanities council should operate. Instead, we rely on our experience of the last ten to fifteen years, on continued and increasing support within our states, and on our commitment to provide humanities programs for everyone from schoolchildren to homemakers and farmers, from college teachers to lawyers and judges in state courts—in short, for all citizens. Most of all we are guided and inspired by the vision of the Congress in creating state humanities programs. We greatly appreciate the trust that has been placed in us by Congress to use our freedom and flexibility responsibly. We seek your continued support and assurance that we can continue to translate our vision into reality into the last decade of the twentieth century.

In our actions we reaffirm the wise words of Congress, written in 1965, when the humanities and arts endowments were created: ". . . that democracy demands wisdom and vision in its citizens and that it must therefore foster and support a form of education designed to make men masters of their technology and not its unthinking servant . . ."

Education, knowledge, reflection continue to be critical to our abilities to act as responsible citizens. We are proud of our role in assisting in the continued national effort to advance the humanities. And, we look forward to working together as we pursue this goal in the future.

Mr. **Williams**. We understand that you are on a very tight schedule, and so before we go to Mr. Sievers, we will complete our questions of you, Ms. Myers.

Mr. Coleman, any questions?

Mr. **Coleman**. Just very briefly, I note in Ms. Myers' testimony that her organization is planning for the rest of this decade.

Ms. Myers, you were here in the room when questions came up to Mr. Hodsoll about the 1-year versus 5-year reauthorization. I wonder if you could explain to the committee what impact that would make on your organization and others, the difference between the 1- versus 5-year reauthorization, and whether or not, with that planning ingredient, would be impacted at all.

Ms. **Myers**. I think in the same way in which it will impact on the Endowment for the Arts. In planning, the more givens you have, the more true, I suppose, your planning can be.

However, we will abide, of course, by the will of this committee. We, as we have indicated, have no quarrel with the language of the authorization as it stands, and we will adjust ourselves in our planning to whichever decision is made.

Mr. **Williams**. Ms. Myers, as you know, I had mentioned earlier my recognition, and of course that of everyone, that there are significant population and demographic and geographic shifts going on among our people, moving from one place to another, and other important shifts. Included, of course, among those is the characteristics of America's student body. It seems to be changing to more nontraditional and adult students returning to schools.

Given how difficult it is to anticipate those changes and how much of an even greater dilemma it is to legislate in a way to properly focus services on those potential shifts in characteristics and demographics, we must nonetheless try, how have you tried to do that in this reauthorization legislation?

Ms. **Myers**. I think that under the present reauthorization, and what I hope will be evident in the future legislation, too, the State humanities programs are geared, as I indicated in my testimony, to flexibility. It is the liveliness—I suppose we have the virtue on the one hand of flexibility and we have the deficit of not being capital and concrete and strong. But we choose to enjoy the former and not bemoan the latter.

We feel that we can accommodate ourselves not only through our own giving of moneys but initiating and catalyzing a more responsive attitude on the part of academic institutions and cultural organizations within our States to accommodate change that occurs.

And it is one of the things that I have personally enjoyed most about working with the State humanities councils. I work with many kinds of arts organizations and academic institutions, and my fascination with the State humanities councils has continued almost since their inception because of the potential they have for accommodating themselves to new trends and demographic changes.

Mr. WILLIAMS. Thank you very much.

I think I hear the conductor calling your 1:30 train, so you are 20 minutes from Union Station. We appreciate your being here.

Ms. MYERS. You are very kind. Thank you.

Mr. WILLIAMS. Thank you very much.

I am delighted that an old friend is back here today, Bruce Sievers.

Bruce, we look forward to your testimony.

Mr. SIEVERS. Thank you.

I was equally delighted to learn that the reauthorization for the National Endowment for the Humanities will take place under the initial review of this committee and under your guidance, Mr. Chairman. I am especially pleased to be able to offer comment as you begin these important deliberations.

I am here at the invitation of the National Humanities Alliance, a collaborative association of 54 public and scholarly organizations representing the breadth and diversity of the humanities in the United States. However, I should also hasten to add that I do not speak for the Alliance nor for any of its members.

The humanities have been a central part of my life, from my first introduction to literature through an inspiring English teacher in Missoula, MT, good old Pearl Felker—where I also happened to live next door to Walter Van Tilburg Clark in Missoula—to graduate work in political theory and philosophy at Stanford and Oxford and the Free University of Berlin, to 11 years as executive director of the State humanities councils in Montana and California. So I have a special affinity for the work of the NEH, which obviously shapes the perspective of what I have to say today.

But I am not here as a simple apologist for the humanities. More recently, as the executive director of a private foundation, I have come to have the greatest sympathy for your own difficult jobs. In a single day a foundation, like Congress, may deal with urgent requests from groups concerned with terminally ill children, nuclear war, refugees, endangered species, ballet, mainstreaming the disabled, science education, food distribution, teenage pregnancy, the fragile elderly, and on and on. This, I know, is all too familiar to you.

What do we do in the face of such vital but competing demands? In the context of overall social priorities, the humanities may be seen as a small, essentially esoteric activity, which is something of a luxury for public or private funders. Or, the humanities may be seen as something much more central and vital to the life of this society, intimately connected to the primary concerns of all those other groups with whom we deal.

This latter version of the humanities is that which is central to American life. It is the appropriate one, I want to argue, and there is need for both public and private support.

Why? The concept of the humanities which lay behind the creation of the Endowment itself is comprised of two equally important parts. First, the promotion of learning, and second, public participation.

The promotion of learning, historically bound up with the very definition of the humanities, is also an inseparable part of the American experience. From the outset, this country has cherished learning as intrinsic to the definition of the good life, a la Jefferson, Adams, and all those wonderful Founding Fathers, and has placed substantial social resources behind the creation of universities, libraries, research institutes, and the encouragement of scholarship.

Equally important, however, in the American experience is the concept of public participation in learning. Departing from their European heritage, early American leaders saw the dissemination of learning as a means of understanding our place in history, providing a common sense of national purpose, and aiding the guidance of the policy.

The National Endowment for the Humanities, founded with this dual agenda, has, I think, admirably pursued both, but not always in a comfortable relationship, sometimes emphasizing the scholarly side of the agencies, sometimes the participatory side.

NEH chairmen have tended to waiver between the two, often viewing them as parallel, and even conflicting goals. The title of a recent book on the history of NEH, "Excellence and Equity," by Stephen Miller, illustrates this way of viewing the agency as an institution caught in an inevitable conflict between the forces of scholarly excellence and populist equity.

This view, in my opinion, could not be more mistaken. Indeed, pursued separately, the intrinsic values of scholarship or popular culture lose some of their appeal as part of the national agenda. But together the advancement of knowledge through scholarship and participation in the creation and dissemination of that knowledge by the public occupy a distinct and powerful place in the list of national priorities. Both learning and participation give the endowment its reason for being. Both are essential to its role.

I will leave it to others to recount the pass successes of NEH in advancing scholarship, aiding libraries, literally saving some of them, reinvigorating liberal arts curriculums, helping create outstanding media exhibits, supporting some of the best public media productions, and more recently, improving the teaching of humanities in elementary and secondary schools.

But my concern is for the future. To this end I would like to make seven points, and I want to reassure you that humanists do know how to count, even though I had six listed in the printed version of this testimony which to my mind are related to the long-term health of the humanities of this country.

First, recognize and strengthen the public role of the humanities. If I had but a single recommendation to make for the subcommitee to consider, it would be this: To urge adoption of a preface to the reauthorizing legislation which stated in unequivocal terms the endowments commitment to the public mission of the humanities. This does not at all suggest the diminishment of the promotion to scholarship. Indeed, as I have already said, scholarship and public participation are mutally dependent.

But in light of recent NEH history, it seems that the public side of the humanities, that side which engages and reflects the culture of the broad community which stands out in need of special attention and encouragement at this time, it is this aspect of the humanities which descends from the tradition of the polis and the Renaissance civic humanism. It is also the tradition of the democratic idea in which the public mind and public culture are of concern to scholar and citizen alike.

Unfortunately, in contemporary society most forces are moving in the opposite direction: Toward specialization and purely technical training, toward an increasing gap between mass culture and high culture, toward basic skills education, toward narrow expertise applied to public problems, toward the pursuit of private enlightenment. There are few remaining sources of support for the reintegration of the academy and community, theoretical reflection and public affairs, the personal and the public.

Concern with a strong public mission is not only theoretically commendable; it is in the long-term self-interest of the humanities. Given wide exposure to the humanities and encouraged to participate in the expression of history and culture, the public gains a greater stake in what happens to the humanities. A large reservoir of potential public goodwill and support exists; it should be reinforced by national action.

Second, encourage an inclusive rather than exclusive interpretation of the humanities. I do not think that the definition of the humanities in the current law should be changed, God forbid, there are simply no satisfactory alternatives. I do think, however, that the subcommittee report might encourage interpretation beyond a single mainstream conception of the Western tradition of the humanities. There is danger of being seduced by a definition of the humanities as a cannon in which excellence becomes a code word for conventional. Although traditional goals are surely defensible, it also seems appropriate for a National Endowment for the Humanities to push the boundaries and question comfortable assumptions.

One example: By the year 2000 more than 50 percent of the California population will be of non-European origin. These changing demographics mean rich cultural diversity and an appetite for ideas reflecting that historical philosophical and literary diversity. This represents a tremendous opportunity for the humanities to become more inclusive.

In one instance, the California Council for the Humanities made a grant—modest grant—3 years ago to a project on the culture of one group of Southeast Asian refugees. Recent immigrants from

Southeast Asia, as you know, are the fastest growing group in many areas of the country, especially California. They now constitute as much as 5 percent of some of the towns. Yet almost nothing is known of their beliefs and traditions. This grant enables a group to begin a project, outlining the history and culture—including a system of symbolic interpretation, shamanism, and craft traditions. Currently a much large grant from the NEH has allowed the group to put together a museum exhibit and film to portray this rich culture to the larger community and the public response has been extraordinary. One could multiply such examples in hundreds, possibly thousands of grants made by state programs and public programs division of NEH throughout the country. Grants relating to Native Americans in Montana, Blacks in Mississippi, Hispanics in Texas, the Native Peoples of Alaska, among others. It is an area of support which needs to be preserved and encouraged.

Third, recognize and encourage special NEH initiatives in several vital areas, particularly preservation of textual materials and artifacts, fellowships and research opportunities, precollegiate education, and I would, with due deference, also suggest attention to the problem of museums and support for the Institute of Musuem Services.

There is wide agreement among scholars and other professionals in humanities that these areas are special priorities, and in some cases, as in the problem of deteriorating books, emergency needs. In deciding upon authorizing expenditures, Congress should be aware of these exceptional needs.

Fourth, validate the role of NEH in supporting projects for public media, the endowment has established an enviable reputation for its high quality media projects. Indeed, two of the five recent Academy Award nominees for documentary films—this is the real Academy Award, were funded by State humanities councils and one of them won. An amazing fact, given the small amounts of funding available for this purpose. It is a good sign that the humanities institutions have come to understand mass communication vehicles, essential if there is to be hope of reaching a reasonable portion of the public with humanities programs.

Fifth, insure that State programs can continue to flourish—I will try to avoid my partiality arising from my own association with State programs, but I would be remiss if I didn't at least commend their work. Sandra has pointed out state programs are a strange breed of institution, painstakingly created by the endowment during the past decade by bringing groups of leading scholars and citizens together in each State. More than just fund allocating organizations, State councils were founded with the aim of bringing the humanities closer to the people, and they have been an extraordinary success story.

Congressional recognition of the distinctive purpose and structure of state programs would reinforce this basis of support.

Sixth, expand the involvement of NEH in international activities. In many ways, the humanities know no national boundaries. Yet Americans insularity from other cultures is a widely recognized problem. In the past little NEH support has been allocated to international culture activities. Since no other federal agency exists exclusively to support this area, new encouragement and financial resources should be given NEH to take new initiatives in this field.

Seventh, provide adequate financial resources for NEH. The last item in every proposal, as you know, is the request for financial support. This will be no different. To carry out the above national purposes, there need to be adequate financial resources. I would strongly urge the subcommittee to place a dollar figure in the reauthorization bill, at least equivalent to the figure authorized back in 1980 for 1985 of $247.5 million, cumulatively. Speaking as a representative of a private foundation, I can verify that Federal funding, both outright and matching, has a direct impact in stimulating private funders to join in support of humanities activities.

Though I have suggested a number of items I think worthy of attention in your process of review, none would require significant legislative changes. In fact, the current legislation does work amazingly well, and renewal without substantial change would be a satisfactory course, although I am also sensitive to the point you made earlier, Mr. Chairman, about the needs for the endowment to accommodate the new picture that is emerging in this country.

If a 1-year extension were given, of course, this would allow time for further discussion with diverse and interested constituencies in the humanities community, and I happen to be a great believer in the communcation, with wisdom of communication, and what can come out of it.

On the other hand, I also do understand, and this may be slightly different from my own personal view, that there are broad constituencies in the humanities that basically feel that a bird in the hand is worth two in the bush and that reauthorization for a longer period of time at this point might be the commendable course.

Finally, let me point out that the strength of an organization with high public purpose like the NEH can also be a point of vulnerability. As Mancur Olsen has demonstrated, organizations whose primary goals are public goods are particularly fragile because they lack the intensive support of partial constituencies. I would hope that Congress would continue its excellent history of leadership in sustaining an institution so closely connected with the well-being of national, intellectual, and cultural life.

I thank you for the opportunity to address you.

[Prepared statement of Bruce Sievers follows:]

PREPARED STATEMENT OF BRUCE SIEVERS, EXECUTIVE DIRECTOR OF THE WALTER AND ELISE HAAS FUND

I was delighted to learn that the reauthorization of the National Endowment for the Humanities will take place under the initial review by this Subcommittee under your guidance, Mr. Chairman. And I am especially pleased to be able to offer comment as you begin your important deliberations.

I am here at the invitation of the National Humanities Alliance, a collaborative association of fifty-four scholarly and public organizations representing the breadth and diversity of the humanities in the United States. Although I am here with the assistance of the Alliance, I am not in any specific way speaking for the organization or any of its members.

The humanities have been a central part of my life—from my first introduction to literature by an inspiring English teacher in Missoula, Montana (where I also had the good fortune to live next door to Walter Van Tilburg Clark), to graduate work in political theory and philosophy at Stanford, Oxford, and the Free University of

Berlin, to eleven years as executive director of state humanities councils in Montana and California. So I have a special affinity for the mission and work of the NEH, which obviously shapes my perspective of what I have to say today.

But I am not here as a simple apologist for the humanities. More recently, as executive director of a private foundation, I have come to have the greatest sympathy for your own difficult jobs. In a single day a foundation, like Congress, may deal with urgent requests from groups concerned with terminally ill children, nuclear war, refugees, endangered species, ballet, mainstreaming the disabled, science education, food distribution, teenage pregnancy, and the fragile elderly. This, I know, is all too familiar to you.

What to do in the face of such vital but competing demands? Viewed in the context of overall social priorities, the humanities may be seen as a small, essentially esoteric, activity which is something of a luxury for public or private funding. Or, the humanities may be seen as something much more central and vital to the life of this society, intimately connected to the primary concerns of all of those other groups with whom we deal.

The vision of the humanities as central to American life is the appropriate one, I want to argue, and there is need for both public and private support. Why?

The concept of the humanities which lay behind the creation of the Endowment is comprised of two, equally important, parts: the promotion of learning and public participation. The promotion of learning, historically bound up with the very definition of the humanities, is an inseparable part of the American experience. From the outset, this country has cherished learning as intrinsic to the definition of the good life and has placed substantial social resources behind the creation of universities, libraries, research institutes, and the encouragement of scholarship.

Equally important in the American experience is the concept of public participation in learning. Departing from their European heritage, early American leaders saw the dissemination of learning as a means of understanding our place in history, providing a common sense of national purpose, and aiding the guidance of the polity.

The National Endowment for the Humanities, founded with this dual agenda, has admirably pursued both, but not always in a comfortable relationship. Sometimes emphasizing the scholarly side of the agency, sometimes the participatory side, NEH chairmen have tended to waiver between the two, often viewing them as parallel and even conflicting goals.

The title of a recent book on the history of NEH, "Excellence and Equity," by Stephen Miller illustrates this way of viewing the agency—as an institution caught in an inevitable tension between the forces of scholarly excellence and populist equity.

This view, in my opinion, could not be more misguided. Indeed, pursued separately, the intrinsic values of scholarship and popular culture lose some of their appeal as part of the national agenda. One might suggest other, more traditional, sources of support for academic work and public entertainment.

But together, the advancement of knowledge through scholarship and participation in the creation and dissemination of that knowledge by the public occupy a distinct and powerful place in the list of national priorities. Both learning and participation give the Endowment its reason for being. Both are essential to its future role.

I will leave it to others to recount past successes of the NEH in advancing scholarship, aiding libraries (literally saving some), reinvigorating liberal arts curricula, helping create outstanding museum exhibits, supporting some of the best public media productions, and, more recently, improving the teaching of humanities in elementary and secondary schools.

My concern is for the future. To this end, I would like to make six points, which, to my mind, are related to the long term health of the humanities in this country. They are all inspired by a particular philosophical perspective about the public role and definition of the humanities, yet each has a practical dimension which relates to specific policy and funding issues.

1. RECOGNIZE AND STRENGTHEN THE PUBLIC ROLE OF THE HUMANITIES

If I had but a single recommendation for consideration by this Subcommittee to consider, it would be this: to urge adoption of a preface to the reauthorizing legislation which stated in unequivocal terms the Endowment's commitment to the public mission of the humanities.

This does not suggest a diminishment in any way of the promotion of scholarship. Indeed, as I have already said, scholarship and public participation are mutually dependent. But, in light of recent NEH history, it seems that it is the public side of the humanities—that side which engages and reflects the culture of the broad community—which stands out in need of special attention and encouragement at this time. It is this aspect of the humanities which descends from the tradition of the polis and Renaissance civic humanism. It is also the tradition of the democratic idea in which the public mind and the public culture are of concern to the intellectual and citizen alike.

Unfortunately, in contemporary society most forces are moving in the opposite direction: toward specialization and purely technical training, toward an increasing gap between mass culture and high culture, toward "basic skills" education, toward narrow expertise applied to public problems, toward the pursuit of private enlightenment. There are few remaining sources of support for the reintegration of the academy and community, theoretical reflection and public affairs, the personal and the public.

Concern with a strong public mission is not only theoretically commendable; it is in the long term self-interest of the humanities. Given wide exposure to the humanities and encouraged to participate in the expression of history and culture, the public gains a greater stake in what happens to the humanities. A large reservoir of potential public goodwill and support exists; it should be reinforced by effective national action.

2. ENCOURAGE AN INCLUSIVE RATHER THAN EXCLUSIVE INTERPRETATION OF THE HUMANITIES

Although I do not think that the definition of the humanities in the current law should be changed (there are no satisfactory alternatives), I do think that the Subcommittee Report might encourage interpretation beyond a single mainstream conception of the western tradition of the humanities. There is danger of being seduced by a kind of ideology of quality in which "excellence" becomes a code word for conventional. Although traditional goals are surely defensible, it also seems appropriate for a National Endowment for the Humanities to push the boundaries and question comfortable assumptions.

For example, by the year 2000 more than 50% of California's population will be of non-European origin. These changing demographics mean rich cultural diversity and an appetite for ideas reflecting that historical, philosophical, and literary diversity. This represents a tremendous opportunity for the humanities to become more inclusive.

In one instance, the California Council for the Humanities made a modest grant three years ago to a project on the cultural of one group of southeast Asian refugees. Recent immigrants from southeast Asia are the fastest growing group in many areas of California; they now constitute five percent of the population of some towns. Yet almost nothing is known of their culture or traditions. The grant enabled a group to begin a project outlining the history and cultural practices of these people—including their system of symbolic interpretation, shamanism, and craft traditions. Currently under a much larger grant from NEH, the group has put together a museum exhibit and films to exhibit this rich culture to the larger community. The response in towns like Merced has been extraordinary. Members of the Hmong and Mien tribes have flocked to the exhibit, and the community has gained a much clearer understanding of a group who until recently have been strangers in their midst.

One could multiply such examples in hundreds, possibly thousands, of grants made by state programs and public programs division of NEH throughout the country—grants relating to native Americans in Montana, blacks in Mississippi, hispanics in Texas, and the native peoples of Alaska, among others. This is an area of support which needs to be protected and encouraged.

3. RECOGNIZE AND ENCOURAGE SPECIAL NEH INITIATIVES IN SEVERAL VITAL AREAS: PRESERVATION OF TEXTUAL MATERIALS AND ARTIFACTS, FELLOWSHIP AND RESEARCH OPPORTUNITIES, AND PRE-COLLEGIATE EDUCATION

There is agreement among scholars and other professionals in the humanities nationally that these areas are special priorities, and in some cases, as in the problem of deteriorating books, emergency needs. In deciding upon authorized expenditures for the agency, Congress should be aware of these exceptional needs. NEH is the primary source of support for research in many fields of inquiry, for assisting the development of young scholars, and for protecting priceless cultural materials.

4. VALIDATE THE ROLE OF NEH IN SUPPORTING PROJECTS FOR PUBLIC MEDIA

The NEH has established an enviable reputation for its high quality media projects. Indeed, two of the five recent Academy Award nominees for best documentary film were funded by state humanities councils (one of them won), an amazing fact given the small amounts of funding available for this purpose. It is a good sign that humanities institutions have begun to understand mass communication vehicles—essential if there is hope of reaching a reasonable portion of the public with humanities programs.

5. INSURE THAT STATE PROGRAMS CAN CONTINUE TO FLOURISH

I will try to avoid the partiality arising from my past association with state programs, but I would be remiss if I did not at least commend their work. State programs are a strange breed of institution, painstakingly created by the Endowment during the past decade by bringing groups of leading scholars and citizens together in each state. More than just fund-allocating organizations, state councils were founded with the aim of bringing the humanities closer to the people.

They have been an extraordinary success story. The thousands of scholars and citizens across the country who have served on state committees can be proud of the fact that they have been able to keep the large civic mission in view. Congressional recognition of the distinctive purpose and structure of state programs would reinforce their basis of support.

6. EXPAND THE INVOLVEMENT OF NEH IN INTERNATIONAL ACTIVITIES

In many ways, the humanities know no national boundaries. Yet, Americans' insularity from other cultures is a widely recognized problem. In the past very little NEH support has been allocated to international cultural activities. Since no other federal agency exists to support this area, new encouragement and financial resources should be given NEH to take new initiatives in the international field.

7. PROVIDE ADEQUATE FINANCIAL RESOURCES FOR NEH

The last item in every proposal is the request for financial support. This will be no different. To carry out the above national purposes, there need to be adequate financial resources. I would strongly urge the Subcommittee to place a dollar figure in the reauthorization bill equivalent at least to the figure authorized in 1980 of $247.5 million. Speaking as a representative of a private foundation, I can say that federal funding (both outright and matching) has a direct impact in stimulating private funders to join in support of humanities activities.

Although I have suggested a number of items I think worthy of attention in your process of review, most would not require significant legislative changes. The current legislation does in fact work amazingly well, and renewal without substantial change would be a satisfactory course. If a one year extension were given, this would allow time for further discussion with the very diverse and interested constituencies within the humanities community.

Finally, let me point out that the strength of an organization with a high public purpose like the NEH can also be a point of vulnerability. As Mancur Olsen has demonstrated, organizations whose primary goals are public goods are particularly fragile because they lack the intensive support of partial constituencies. I would hope that Congress would continue its excellent history of leadership in sustaining an institution so closely connected with the well-being of national intellectual and cultural life.

Mr. **WILLIAMS**. Thank you very much.

Mr. Coleman.

Mr. **COLEMAN**. I have no questions.

Mr. **WILLIAMS**. Bruce, I am delighted to see you here again. It has been some time. I was very pleased when the National Humanities Alliance chose you, even though you are no longer in Montana, they somehow found a Montanan in California, and I was surprised to see your name on the witness list, but, of course, very pleased.

We received your testimony only today. I take pains to explain those two items because you have in your testimony, unbeknownst to me, previously, some of my case about allowing time for everyone to be heard. I feel a little bit like the magician now that brings the victim up on the stage and says, have we ever met before? But nonetheless, you've made some of my points.

For example, in the item which you saw fit to place first, recognize and strengthen the public role in the humanities and you began by saying, "if I had but one single recommendation for consideration by the subcommittee to consider, it would be this: To urge adoption of a preface to reauthorizing legislation which stated in unequivocal terms the Endowment's commitment to the public mission of the humanities." The legislation does not do that.

In item No. 5, to insure that State programs can continue to flourish through a variety of means, I don't think that that is as clear in the bill as it might possibly be. At least we should consider trying to do that. Your proposal to expand the involvement of NEH in international activities I think is a good one, and I would like an opportunity to determine indeed whether or not there are international efforts that can be ongoing under the legislation or if there have been any in the past.

The more people we here from, the more ideas for potential change we are going to get. I recognize that that is kind of an open-ended process, so if you wait 1 year, it's one-tenth as good as waiting 10 years to hear from people, and, obviously, we have to draw the line somewhere.

What I would propose to do is to just simply meet our legal deadline, pass out a bill that is pretty much like the bill that various groups have presented to us, and then immediately, within a week or so, begin hearings which we could complete in a matter of months which would authorize the act for 5 years. I don't want to delay another year before we begin hearings. I would want to move to it immediately.

Bruce, we are pleased you are here and will keep your suggestions close at hand and thank you very much.

Mr. SIEVERS. Thank you.

Mr. WILLIAMS. Mr. Bartlett, did you have any—I didn't notice you come in, Steve, do you have any question of Mr. Sievers?

Mr. BARTLETT. Mr. Chairman, I have two or three questions.

I wonder, Mr. Sievers, if you could expand a bit on your thoughts or proposals to expand the definition of humanities. Do you feel that the law is then overly restrictive, or just the application of the statute? Perhaps we could leave the hearing record open. If you were structuring the definition, how would you define it?

Mr. SIEVERS. I would prefer that course. I think I have been involved in this muddled discussion for at least 11 years, if not longer, and it seems unending; but, I guess my quick response would be that I do think it is so difficult to come up with any final satisfactory, final definition, that the list of disciplines and the way it is described in the legislation does work. I was thinking more of the actual interpretation, that is encouragement of the Endowment and its own work against possibly through the committee report process to expand its interpretation.

I will just add one note that I see the humanities as essentially a kind of intersection between an intellectual tradition which came out essentially of the renaissance which deals with varieties of modes of studying the human condition on the one hand, and the broad dimensions of public culture in all of its varieties, history and ideas on the other. And because you are dealing with that intersection, it is a very, very difficult thing to get a handle on, but I do think it is important to expand the interpretation as broadly as possible.

Mr. BARTLETT. Well, if you could give some thoughts to some actual wording in the statute that would give us guidance, I think we would all appreciate that and would hold the record open for that.

[The information follows:]

ADDITIONAL COMMENTS OF BRUCE SIEVERS, EXECUTIVE DIRECTOR, WALTER AND ELISE HAAS FUND ON THE DEFINITION OF THE HUMANITIES AND "DECLARATION OF PURPOSE" FOR THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Submitted in response to requests from Representative Pat Williams, Chairman, and Congressman Bartlett, member of the House Select Education Subcommittee as an extension of testimony delivered at the May 2, 1985 hearing

"Defining" the humanities.—I do not propose to rush in—with an attempt to define the humanities—where angels fear to tread. Indeed, the many apparently equally valid "definitions" of the humanities which have been offered by writers in recent years suggest that any attempt to provide a single over-arching definition is probably doomed. "The humanities," much like terms such as "religion," "politics," and "morality," is an umbrella concept which covers a family of intellectual and cultural topics. Thus, no single all-encompassing definition could be adequate.

It is possible, however, to describe the several branches of the family of intellectual pursuits which are contained within the modern concept of "the humanities" and to suggest the nature of their familial relationships. The branches are deeply rooted in diverse historical traditions of scholarship and cultural development, and they find expression today in a variety of social and scholarly activities.

The National Endowment for the Humanities has in fact supported projects in all of the branches, but neither the agency's enabling legislation nor its operating guidelines have made a clear delineation among them. This has left the rationale for NEH's chosen priorities unclear and has sometimes opened the agency's mission to conflicting interpretations.

What follows is an attempt to sketch four different areas of intellectual and cultural life which are all contained within the contemporary use of the term "humanities". In doing so, I will suggest the lines of their historical origins as well as their current relationships to one another.

Two distinctions.—Two distinctions are helpful in bringing us closer to an understanding of the family of concepts under the rubric of the humanities. The first is the distinction between *scholarly* and *popular* traditions. The modern scholarly tradition, which has become closely identified with a specific set of academic disciplines, had its origins in the European Renaissance, with earlier roots traceable to ancient Greece and Rome. The renewed interest in the study of man during the Renaissance found expression in group of disciplines later known as the liberal arts. The common thread among them was an interest in the systematic study of the human condition. The current NEH authorizing legislation refers to "the study of" a list of disciplines which include most of these traditional areas of study in their modern forms, revealing a strong link between the NEH mission and the scholarly tradition.

The popular tradition, by contrast, represents the breadth and diversity of history and cultural expression by the community at large. Examples are family and community history; expression of cultural traditions in celebrations and exhibits; the interpretation of literature, drama, and poetry by non-academic commentators; and indigenous philosophical reflection. Connected topically to their more rigorous scholarly relatives, these pursuits have traditionally been more participatory and accessible to the broad community. The references in the NEH legislation to the "relevance of the humanities to the current conditions of national life" and to the "human environment" introduce the connection to the popular tradition.

The second distinction is between reflective and engaged styles of intellectual activity. This is a distinction based on the ancient division between knowledge pursued as an end in itself (for the attainment of greater depth of understanding) and knowledge pursued for its impact on life, particularly on the life of the community.

Within the scholarly tradition, this distinction has been recognized since classical times, as in the avowed dual aims of Greek philosophy to pursue private wisdom and to direct the affairs of state. Renaissance humanists, too, clearly represented both styles, scholars who sought primarily to revive classical learning and civic humanists who sought to integrate their learning into the issues of the day, the vita contemplativa and the vita activa respectively.

Four categories of the humanities.—Based on these distinctions, the current spectrum of activity in the humanities might be described under four classifications. It seems most helpful to consider these in schematic form:

	Scholarly	Popular
Reflective	Contemplative tradition, humanistic scholarship, modern disciplines.	Tradition of popular culture, folklore and community history.
Engaged	Active tradition, civic humanism, humanities and public policy.	Rhetorical tradition, transmission of, cultural values.

The matrix indicates the several traditions which collectively lie behind the modern conception of the humanities and illustrates primary areas in which these traditions have been expressed in scholarly and social life. The "Declaration of Purpose" and the definition of the humanities in the NEH authorizing legislation contain references to various aspects of these traditions—scholarly and popular, reflective and engaged—but they are not clearly delineated or related to one another.

The statement of purpose for the NEH thus might be improved by acknowledgement of these diverse sources of the modern concept of the "humanities". It would stress the equal importance of the scholarly and public missions of the NEH as well as the equal value of reflective inquiry and engagement of knowledge with social concerns. This quartet of emphases would give due recognition to the diverse strands of historical development of the humanities as well as appropriate expression of the multiple goals of a publicly supported agency dedicated to the advancement of the humanities.

Although one could tinker with the definition of the humanities in the current legislation, it would probably lead to little improvement. The current definition does accommodate both scholarly and popular dimensions of the humanities (through the list of disciplines and inclusion of the phrase, "study and application of the humanities to the human environment"). It also refers to both the reflective ("the study of") and the active ("with particular attention to the relevance of the humanities to the current conditions of national life") modes of the humanities.

One addition, however, might in fact be helpful in clarifying the domain of activity of the NEH. Current scholarship widely acknowledges the centrality of the concept of "interpretation" to the humanities. If there is a single connecting link among all the disciplines of the humanities, it may be the concept of interpretation—interpretation of one historical period to another, of one culture to another, of one framework of language to another, of one philosophical perspective to another. The addition of the words "and interpretation" to the definition would recognize this thread of continuity and might slightly broaden the public domain of NEH activity. The new definition would thus read: "The term 'humanities' includes, but is not limited to, the study and interpretation of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; comparative religion; ethics; the history, criticism, and theory of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to the relevance of the humanities to the current conditions of national life."

Mr. **Bartlett**. You probably thought that I was merely a Congressman, a Republican Congressman from Dallas, you probably weren't aware that in fact I am a published humanities intellectual, having actually published an article in the "Folklore Forum Journal" at the University of Indiana in 1971, for which I have not received appropriate credit, I might add.

Nor did I receive a National Endowment for Humanities grant.

Mr. **Sievers**. I am delighted to learn of it.

Mr. **Bartlett**. Ocassionally, a grant from either the National Endowment for the Humanities or the National Endowment for the Arts, turns out to be a commercially profitable, or the seed of a commercially profitable venture.

I wonder if you would have any kind of a recommendation as to whether we should make any changes in the requirement. If a grant turns out to be commercially profitable, should that grant be repaid back to the National Endowment of the Humanities or the Arts, and, therefore, recycled?.

Mr. **Sievers**. I do believe there is something of a policy like that, and I am not sure what it is. I will let the Endowment speak to that. The State councils have been very creative in experimenting with this. The thing we did in California is to require a 50/50 split so that there was still an incentive to the creator to promote the product, whatever it might be—a film or a publication—up to the full repayment of the grant after that point allowing the full proceeds to go to the creator, but this is an area that I think has real potential for further for exploration.

Mr. **Bartlett**. One last question. Would you increase in any way the various matching requirements that are now used so as to further leverage funds?

Mr. **Sievers**. That's a tough question for someone from the private foundation world because we are on the other side of that which sees these large matching grants given. For instance, in San Francisco there are quite a sizable number now in operation under major arts and humanities institutions and, of course, what happens is they come knocking on the private foundation's door which in many ways is good, but it is something that needs a lot of discussion. I think sometimes there goes up a sort of shell game back and forth between government and the private sector where each of us wants to start something and hand it over to the other guy.

I think one of the good things that could happen is further collaborative discussions between the Endowment and private funders on how that best can work.

Mr. **Bartlett**. So your answer is neither no nor yes, but a resounding maybe.

Mr. **Sievers**. Maybe for further discussion.

Mr. **Bartlett**. So I take it then, from your testimony and your answer to that question, you would not view it as somehow harmful or damaging to humanities if this committee and the Congress were to decide to reauthorize the National Endowment of the Humanities for 1 year and then take the ensuing 12 months for some hearings to explore these and other questions.

Mr. **Sievers**. That is my personal view. I do believe there is probably a majority consensus in the humanities community, probably the other way—that is, toward a longer reauthorization.

Mr. **Bartlett**. Thank you, Mr. Sievers.

Mr. **Williams**. Again, Bruce, thank you very much for being here.

STATEMENT OF JOHN AGRESTO, ACTING CHAIRMAN, NEH, ACCOMPANIED BY THOMAS S. KINGSTON, ACTING ASSISTANT CHAIRMAN FOR PROGRAMS, NEH, AND STEPHEN CHERRINGTON, ACTING DIRECTOR, OFFICE OF PLANNING AND BUDGET, NEH

Mr. **Williams**. We will now hear from the Acting Chairman of the National Endowment for the Humanities, Mr. John Agresto.

Mr. **Agresto**. If I may, I would like to have with me Thomas Kingston, who is the Acting Assitant Chairman at the Endowment and Steve Cherrington, who is Acting Director of Planning and Budget, we're all, as you see, acting, but we hope we act well and I think in your interests as well, expeditiously.

I will make a very brief opening statement. Let me begin in a sense with the obvious. We would respectfully request to be reauthorized. We think that we have done a more than adequate job of encouraging and supporting, learning, teaching, and research in the humanities. I am gratified not only by the success that we have had, but by the general and the consistent and the universal support we have from all sides for the work we have done. We have promoted excellence in humanities education in schools and colleges. We've helped make back to basics in education, as sound and sensible as possible. We have contributed to significant research. We've helped offer the humanities for wider public audience, and we have done it in a fiscally responsible, nonpartisan, nonpolitical manner.

We would like to take credit for this personally, but the truth is that we have been successful, in part, because we have a sound governing statute. Therefore, we are requesting a 5-year renewal with almost no changes—in fact, with no changes of any major substance at all.

We are asking for a fair, modest, responsible ceiling on our program accounts, we are seeking some technical clarifications, some changes of a minor sort, and the removal of some obsolete language. We are seeking the restoration of one minor authority lost in the last reauthorization—the authority to issue construction challenge grants.

If I may add to the testimony of Mr. Sievers. He divided the Agency into—and he spoke of public mission, the public programming side of the agency. That is done in the most major parts of our agency, in State programs of which you've heard much this afternoon, and also in the division of general programs that supports television, radio, museum exhibits, libraries, public programming for general audiences, public meetings on humanities, public discourse and discussions. There is also, as he mentioned, the scholarly side of the agency that supports basic research, publications, translations, new editions of scholarly text.

But I wouldn't want us to forget the third side of the agency—the educational side of the agency where we support through the Division of Education humanities work done in high schools, colleges, community colleges, elementary schools and graduate schools. We have done, through the educational side of our agency, wonderful work with seminars for high school teachers, seminars for college teachers, and I wouldn't want that to be lost. For, in fact, if I had to give a percentage, I would say that 90 percent or more of all the humanities taught and learned, studied and digested in this country is done in schools and I wouldn't want to forget the work that we do to foster the humanities in schools.

Last, culture, learning, the humanities, the life of the mind, are things about which there are very strong passions in this country, very strong opinions on all sides. And when it comes to these matters, everyone has an interest and everyone has a view. Despite that, everyone now agrees on the soundness of this legislation before us. All sides, all interests, all views, are on board. Everyone is satisfied. The alliance whom you just heard from has had hearings over the past year, and seems to have come to this conclusion as well.

And so for that reason, we are asking for a 5-year extension. We do have everyone on board from the President on down, and so we respectfully ask for 5 years. This in no way denegrates from this committee or any committee of Congress who has oversight over the agency. And, in fact, some of the questions that were just raised in Mr. Sievers' testimony about international education and so on not only can be done, but have been done and have been done thoroughly and rigorously under the legislation as we presently have.

Thank you.

[Prepared statement of John Agresto follows:]

Prepared Statement of John Agresto, Acting Chairman, National Endowment for the Humanities and Acting Chairman, National Council on the Humanities

Mr. Chairman; I have a prepared statement to be submitted for the record. With your permission, I would like to make a few introductory remarks.

This year marks the twentieth anniversary of the establishment of the National Endowment for the Humanities. In the Endowment's 1965 authorizing legislation, the Congress declared that "encouragement and support of national progress and scholarship in the humanities . . . , while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government." The Congress wisely recognized that the Federal government should never be the dominant partner in supporting the humanities. Indeed, even with a current level of funding greatly increased from the first years of its existence, the Endowment's appropriation still constitutes only one-half of one percent of all private, state, and local spending for humanities programs.

In spite of its relatively minor role in financing the humanities, the Federal government can be a constructive presence. It can encourage individuals, businesses, and foundations to support significant work in the humanities. It can provide funds that mean a "margin of possibility" for exemplary projects and programs. And, most important, it can be a forceful and persistent advocate for the highest standards in teaching, scholarship, and general audience programming.

I am pleased to report that the financial health of humanities institutions is much improved from the last reauthorization five years ago, and I expect this situation to continue over the next five years. Runaway inflation, which a few years ago undermined the financial viability of colleges, museums, libraries, and other nonprofit cultural institutions, in many cases threatening their very existence, has virtually been eliminated. Institutional endowments and private philanthropy are growing, spurred by the rebounding economy. Use of libraries and museums, and enrollments at colleges and universities continue to increase. In sum, there is no crisis in the humanities that requires a massive Federal financial remedy or major reallocation of funding priorities. Consequently, I am proposing no funding increases for the next reauthorization period.

Still, problems remain. The quality of teaching, research, and general audience programs in the humanities is not always as high as it can be or should be. In too many of our schools and colleges, the humanities occupy only a peripheral place in the curriculum, and they are sometimes taught without conviction or intellectual excitement. While many American scholars continue to conduct research that expands the horizons of humanistic knowledge, others turn out books and articles that are trivial and obscure. Programming for the general public—through media, museums, or libraries—can be thoughtful and energetic, and it can engage audiences in the central and timeless questions of human existence. All too often, however, it is superficial, boring, and faddish.

These conditions were not caused by inadequate funding, and they will not be cured by an infusion of Federal dollars. Their causes are different and more serious: an erosion of standards, a lack of leadership, and absence of vision, a loss of faith.

During the next five years the Endowment will continue to address these problems. Following the Congress' directive to "develop and encourage the pursuit of a national policy for the promotion of progress and scholarship in the humanities," we will use the prestige of the Endowment to urge higher standards and improved performance. Where something laudable is being done that is worthy of emulation, we will call attention to it. Where there are problems or areas in which improvement can be made, we will, with advice from experts in the field, point them out and, where appropriate, recommend solutions.

Our central objective for the next authorization period will be the same as for the previous period: promoting excellence in the humanities. Although the term has been overworked of late, excellence has a very specific meaning at NEH: research that is rigorous and significant, teaching that fosters intellectual excitement and engages central and timeless issues in the humanities, curricula that are based soundly on the central disciplines of the humanities and on the best that has been thought and written, and general audience programs that lead to a deeper understanding of the humanities. Our aim, in short, is to help our nation and its cultural institutions to conserve, understand, and transmit a great legacy of human achievement.

A second objective that we will continue to pursue over the next five years is to increase support for the humanities from the private sector. We intend to accomplish this through our Challenge Grants and Treasury Funds mechanisms, and by using the good offices of NEH to persuade corporations, foundations, and other organizations and individuals of the importance of the humanities.

The Endowment's current enabling legislation provides an effective framework for carrying out its objectives. The Administration's bill, which was recently submitted to Congress, recommends renewal of the authorization of the National Endowment for the Humanities for the five fiscal years ending September 30, 1990, and proposes only a few modifications to the National Foundation on the Arts and the Humanities Act of 1965, as amended. For the Humanities Endowment, these amendments would make technical corrections to the Act, provide for improved administration of funds, make a minor expansion in the Endowment's grant-making authority, and remove language that has become obsolete. Let me just briefly mention the most important of these amendments.

Sections 11, 13, 15, and 17 of the proposed legislation authorize appropriations levels for the Endowment for the next five years. In the interest of reducing the Federal deficit, the Administration is proposing to freeze future years' appropriations in the program accounts—Definite, Treasury, and Challenge—at the fiscal year 1986 request level. For our Administrative account, authority is recommended for "such sums as may be necessary" for the period covered by the authorization. In addition, in this account we propose removal of authority for the Endowment to use appropriated funds for official reception and representation expenses. This authority is not being used and is not essential to the operation of the agency.

An amendment which would ease the administration of Treasury funds for state councils is contained in Section 13(2). The effect of this amendment would be to allow the grantees of the individual State Humanities Councils to certify gifts from third-parties for the purpose of receiving matching funds from the State council. Under current procedures, the subgrantees must first submit the gifts to the State council for certification before matching is released. This change would ease an administrative burden on the State councils and enhance their grantees' ability to obtain gifts.

Section 3 of our legislative proposal would expand our ability to carry out our mission to aid public agencies and private non-profit organizations in obtaining gifts from third-parties. Specifically, the proposal would amend the definition of the word "project" in the Act to include grants for the construction of facilities in the Endowment's Challenge Grants program. This change is necessary because humanities institutions applying for Challenge Grants may from time to time find it necessary to request support for new construction as part of their effort to establish financial stability and to carry on their activities in the humanities. This authority would parallel the Arts Endowment's current authority in this area and would restore to NEH construction authority which had existed prior to the 1980 reauthorization.

I would be happy now to respond to your questions.

I. INTRODUCTION

This year marks the twentieth anniversary of the establishment of the National Endowment for the Humanities. In the Endowment's 1965 authorizing legislation, the Congress declared that "encouragement and support of national progress and scholarship in the humanities . . ., while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government." The Congress wisely recognized that the Federal government should never be the dominant partner in supporting the humanities. Indeed, even with a current level of funding greatly increased from the first years of its existence, the Endowment's appropriation constitutes only one-half of one percent of all private, state, and local spending for humanities programs.

In spite of its relatively minor role in financing the humanities, the Federal government can be a constructive presence. It can encourage individuals, businesses, and foundations to support significant work in the humanities. It can provide funds that mean a "margin of possibility" for exemplary projects and programs. And, most important, it can be a forceful and persistent advocate for the highest standards in teaching, scholarship, and general audience programming.

I am pleased to report that the financial health of humanities institutions is much improved from the last reauthorization five years ago, and I expect this situation to continue over the next five years. Runaway inflation, which a few years ago undermined the financial viability of colleges, museums, libraries, and other nonprofit cultural institutions, in many cases threatening their very existence, has virtually been eliminated. Institutional endowments and private philanthropy are growing, spurred by the rebounding economy. Use of libraries and museums, and enrollments at colleges and universities continue to increase. In sum, there is no crisis in the humanities that requires a massive Federal financial remedy or major reallocation of funding priorities. Consequently, I am proposing no funding increases for the next reauthorization period.

Still, problems remain. The quality of teaching, research, and general audience programs in the humanities is not always as high as it can be or should be. In too many of our schools and colleges, the humanities occupy only a peripheral place in the curriculum, and they are sometimes taught without conviction or intellectual excitement. While many American scholars continue to conduct research that expands the horizons of humanistic knowledge, others turn out books and articles that are trivial and obscure. Programming for the general public—through media, museums, or libraries—can be thoughtful and energetic, and it can engage audiences in the central and timeless questions of human existence. All too often, however, it is superficial, boring, and faddish.

These conditions were not caused by inadequate funding, and they will not be cured by an infusion of Federal dollars. Their causes are different and more serious: an erosion of standards, a lack of leadership, an absence of vision, a loss of faith.

During the next five years the Endowment will continue to address these problems. Following the Congress' directive to "develop and encourage the pursuit of a national policy for the promotion of progress and scholarship in the humanities," we will use the prestige of the Endowment to urge higher standards and improved performance. Where something laudable is being done that is worthy of emulation, we will call attention to it. Where there are problems or areas in which improvement can be made, we will, with advice from experts in the field, point them out and, where appropriate, recommend solutions.

Our central objective for the next authorization period will be the same as for the previous period: promoting excellence in the humanities. Although the term has been overworked of late, excellence has a very specific meaning at NEH: research that is rigorous and significant, teaching that fosters intellectual excitement and engages central and timeless issues in the humanities, curricula that are based soundly on the central disciplines of the humanities and on the best that has been thought and written, and general audience programs that lead to a deeper understanding of the humanities. Our aim, in short, is to help our Nation and its cultural institutions to conserve, understand, and transmit a great legacy of human achievement.

A second objective that we will continue to pursue over the next five years is to increase support for the humanities from the private sector. We intend to accomplish this through our Challenge Grants and Treasury Funds mechanisms, and by using the good offices of NEH to persuade corporations, foundations, and other organizations and individuals of the importance of the humanities.

Before turning to the Administration's proposals for reauthorization, I would like to review briefly the progress made by the Endowment since the last congressional review.

II. THE ENDOWMENT SINCE 1980

A. Grants Programs and Other Activities on Behalf of the Humanities

Since 1980 the Endowment has made major improvements in all areas of its programming. Education programs were reorganized and redesigned to stress the centrality of core disciplines in the humanities. In the fellowships area, new programs were created to provide summer seminars for secondary school teachers and undergraduates. In the research area, a new Office of Preservation was created to respond to the critical state of deteriorating historical documents. In public programming, the Endowment revised its guidelines and restructured its programs to emphasize its commitment to offering the best of the humanities to out-of-school audiences. The Endowment also launched during this period an agency-wide initiative to mark the bicentennial of the U.S. Constitution, conducted a public survey on the most significant works in the humanities for high school students to read, and convened a study group on the humanities in higher education which culminated in the widely-praised report "To Reclaim a Legacy."

1. Advancing Research and Scholarship in the Humanities

Serious, thoughtful, significant scholarship is the foundation upon which all other endeavors in the humanities rest, whether they involve general audience programming or development of curricula at schools and colleges. The Endowment advances scholarship in four general ways: (1) we underwrite the organization and preservation of significant deteriorating books and documents so that future scholars will have the basic resources for study and research; (2) we make awards to individual scholars and teams of scholars to conduct original, interpretive studies that expand humanistic knowledge; (3) we support the preparation of scholarly reference materials that organize information for use by other researchers; and (4) we provide support to private groups to facilitate scholarly research, exchange, and communication.

While the Endowment has an interest in expanding the body of knowledge in the humanities, we do not want to be in the business of producing knowledge merely for its own sake, without regard to its significance. Rather, our main concern, and the area of our greatest influence, is in the quality and importance of research in the humanities. Therefore, we support only those proposals that our rigorous peer review system identifies as being of the highest intellectual order and significance.

a. Preserving Resources for Humanities Research.—The National Conservation Advisory Council estimates that one-third to one-half of the documentation in American libraries has seriously deteriorated because it was printed or written on paper with a high acid content, has not been housed under proper climate-controlled conditions, or has been bound or enclosed in materials that cause paper to disintegrate. Other media—graphics, film, video, sound—are subject to a variety of problems in creation, storage, and use that limit their life expectancy. Much of this endangered documentation is important to present and future research in the humanities.

In most of the Nation's major repositories there is an awareness of the problem and some understanding of how to solve it. What has been missing is leadership at the national level to galvanize the many uncoordinated efforts currently underway and—in concert with private sources of funding and expertise—to shape them into a coherent and sustained attack on the problem. In January of 1985 the Endowment established a new Office of Preservation to provide national leadership in addressing this problem.

The priorities of this new office are to foster the preservation of those materials most needed for humanities research, to encourage cooperative projects among library and archival institutions in order to ensure effective use of Federal and non-Federal funds, to stimulate non-Federal funding of preservation activities, to support training in preservation techniques, and to help humanities institutions develop a long-term capability to address their own institutional problems.

The new Office of Preservation will be able to draw upon considerable prior NEH experience in the preservation field. Since 1979 the Endowment has drawn attention to the national preservation problem by supporting training projects and planning efforts. Projects supported by NEH have trained archivists, librarians, and administrators in preservation issues and techniques, as well as formed and strengthened cooperative centers.

Through the Office of Preservation, NEH will expand support for selective microfilming of endangered resources. Currently we are supporting major projects in the preservation of resources in American history and the classics. The Research Libraries Group, a national consortium of university research libraries and independent research libraries, is microfilming with NEH support 45,000 endangered American books and periodicals published between 1876-1900. This ambitious project eventually will preserve an important body of holdings for use by future generations of historians.

Since 1982 the Endowment has supported the U.S. Newspapers Project, a nationwide effort to locate, catalogue, and preserve more than 300,000 U.S. newspaper titles from the 18th through 20th centuries. American historians consider these newspapers to be the single most important resource for their research. To date the Endowment has spent $1.35 million to support projects in 15 states and an additional $1.6 million for six projects at national repositories. Alabama is the most recent of several states to have allocated funds to match the Endowment's grant.

b. Individual and Collaborative Study and Research.—Study and research by individual scholars is basic to the advancement of knowledge in the humanities. The Endowment supports individual scholarship through several categories of fellowships and summer stipends.

The Endowment is not, however—nor should it be—the sole or even major source of support for individual scholarship. In the words of the NEH authorizing legislation, such support should remain "primarily a matter for private and local initiative." What the Endowment provides is leadership in recognizing and encouraging the best scholarship being done in the Nation.

Work completed under an NEH fellowship or stipend is expected to make a significant contribution to thought and knowledge. In recent years, Endowment fellows have won two Pulitzer Prizes, two National Book Awards, two Bancroft Prizes for historical scholarship, an American Book Award, and numerous other honors. It is no accident that scholars have come to regard the receipt of an NEH award as a prestigious honor.

Some examples of recently published studies that received Endowment support are: "Alice James" by Jean Strouse, a biography of the sister of William and Henry James; "Poland's Place in Europe" by Sarah Meiklejohn Terry, which won the American Historical Association's George Louis Beer Prize in European Intellectual History; Paul F. Prucha's two-volume "The Great Father: The U.S. Government and the American Indians," a comprehensive history of the relations between the United States and the American Indians; and "The Place of Poetry: Two Centuries of an Art in Crisis" by Christopher J. Clausen, a study of the importance of poetry in England and America since the late eighteenth century.

Scholarship in the humanities often requires more time and financial and institutional resources than is offered by individual fellowships. The Endowment therefore makes available opportunities for scholars to pursue collaborative, long-term, or institutional-based research projects in all fields and disciplines of the humanities.

NEH grants for long-term, interpretive research have advanced knowledge in many areas. In biography, for example, grant support has made possible major studies on such figures as Thomas Jefferson, George C. Marshall, Conrad Aiken, and Edmund Wilson. In history, James MacGregor Burns conducted a study of American political parties, and Peter J. Gay did research on nineteenth century mores in America and Western Europe which was published recently to much critical acclaim as "The Bourgeois Experience: From Victoria to Freud." In archaeology, grants currently are supporting post-excavation analysis at Harvard University (involving excavations at Sardis, the capital of ancient Lydia in Asia Minor) and at the Cincinnati Museum of Natural History (involving prehistoric Indian sites in southwestern Ohio). New excavations are also being supported. With Endowment funds the University of Michigan is excavating the Graeco-Roman site of Paestum in Italy and archaeologist William Kelso is excavating Thomas Jefferson's gardens at Monticello.

Since 1980 the Endowment has supported a number of interpretive research projects in the humanities that are concerned with science and technology. Although science and technology is the subject matter, the methods and theories employed are those of the humanities. An example of a recent award is the University of Pittsburgh's study of astronomy and its cultural setting during the Middle Ages.

c. Humanities Texts and Reference Materials.—With Endowment support, reference materials and texts are produced that organize and synthesize information in the humanities to make it more accessible to other scholars. Typical of such works is the "Concise Dictionary of Byzantium," a one-volume work that bridges the gap between the "Oxford Classical Dictionary" and the "Dictionary of the Middle Ages." In addition to dictionaries, we also support the preparation of location-guides, bibliographies, and catalogues.

Authoritative editions of significant humanities texts are indispensable to scholarly research. We are currently sponsoring editions of the papers of William Penn, Marcus Garvey, Thomas Aquinas, Elizabeth Cady Stanton, Louis Brandeis, Jane Austen, Emma Goldman, George Marshall, George Santayana, and Samuel Johnson. In 1984, volumes I-III of the "Letters of Henry Adams" and volumes I-II of the "Letters of Margaret Fuller" were received with acclaim in scholarly circles for the exceptional quality of the editorial work. Reviewers of the Adams letters lauded the introduction and the annotation as a model of what a scholarly edition for the general reader should be: helpful yet unobtrusive.

In addition to making currently unavailable materials accessible to scholars, NEH also seeks to develop national standards for access to different types of scholarly resources. There has long been little or no agreement among curators and scholars regarding bibliographic standards for cataloguing early manuscripts. This situation is being improved through the work of Barbara Shailor, a professor of Classics at Bucknell University in Pennsylvania, who is producing a multi-volume "Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Book and Manuscript Library, Yale University." The Beinecke collection comprises a unique body of manuscripts ranging from the fourth through the sixteenth centuries, including works in Latin, Greek, French, German, Italian, and English. The first volume of the catalogue appeared in 1984 and was immediately praised as exemplary scholarly cataloguing.

The Endowment also helped to upgrade the collections and services at some of the Nation's major research libraries by a 1983 matching grant of $5.3 million to the Independent Research Libraries Association. The 13 libraries comprising the Association include such institutions as the Folger Shakespeare Library, the Huntington Library in California, and the Library Company of Philadelphia. These libraries house a significant portion of the Nation's scholarly resources, yet they lack the financial stability that often comes from affiliation with a university or a state or city government. In response to the NEH matching offer, the libraries were able to raise over $16 million in non-Federal gifts.

The Endowment advances research by also making awards for translations of significant humanities texts in foreign languages. In addition to their scholarly applications, translations can be important teaching tools by introducing students to the philosophical, literary, religious, legal, and historical thought of other nations and other cultures. Since 1976 the Endowment has supported translations from 79 languages. Awards have been made to translate works of philosophy, history, and literature of all periods, including works by such major figures as Hegel, Erasmus, Condillac, Rousseau, Proust, Kierkegaard, Nietzsche, and Heidegger.

Because of their importance and high quality, the results of NEH research grants are usually published. Many significant scholarly works, however, will appeal to only a limited market and are uneconomical for academic presses to publish without some assistance. The Endowment created a Publications program in 1977 in response to congressional interest in this problem. Since then, the Endowment has provided publication subsidies for many distinguished works. Subsidies are limited for any given press, and proposals are carefully screened by panels comprised of academic and commercial publishers.

Books subsidized by the Endowment have won a number of awards in the last four years. In 1982, for example, the American Historical Association awarded its Herbert Baxter Adams prize to Edward Muir for "Civic Ritual in Renaissance Venice" (Princeton University Press) and its Bancroft prize to Edward Countryman for "A People in Revolution: The American Revolution and Political Society in New York, 1760–1790" (Johns Hopkins University Press).

d. Support for Selected Private Humanities Research Programs.—The Endowment provides indirect support for humanities research through grants to scholarly societies and major research institutions and associations, who in turn regrant the NEH funds to individual scholars. These grants facilitate research both at home and abroad.

The Endowment's Intercultural program enables American scholars to pursue basic humanities research abroad, to increase their knowledge of other regions of the globe by participating in international conferences and symposia, and to continue their collaborative work with foreign colleagues. Typical of such awards is that made in 1983 to the American Council of Learned Societies—Social Science Research Council Joint Committee on Chinese Studies. The grant, matched by the

Ford and Mellon Foundations, supported eleven awards to individual scholars, three collaborative research projects, four research conferences, and five research planning meetings. Twenty-six travel grants enabled American scholars to attend conferences in China or foreign scholars to participate in conferences held under the Committee's auspices. Four volumes of conference proceedings were published in 1983-1984 including David N. Kneightley's "The Origins of Chinese Civilization," and Bonnie S. McDougall's "Popular Chinese Literature and Performing Arts in the People's Republic of China 1949–1979."

The Endowment has supported regrant programs at such research centers as the Institute for Advanced Study at Princeton, the American Antiquarian Society in Massachusetts, and the Huntington Library in California. At these centers scholars pursue research on their own topics within environments designed to facilitate scholarly work and promote the interchange of ideas. A number of important books are published each year as a result of NEH grants to centers for advanced study. One of these is *Thomas Carlyle: A Biography* , by Fred Kaplan, professor of English at Queens College of the City University of New York (Ithaca, New York: Cornell University Press, 1983). Kaplan's book was among the finalists for both a Pulitzer Prize and a National Book Critics Circle award in 1983.

NEH also uses the regrant mechanism to facilitate communication among scholars by supporting conferences, symposia, and workshops. Since 1980 the Endowment has supported conferences at the University of Mississippi to study the economic, political, and social changes in the South brought by the New Deal, at the Newberry Library in Chicago on the history of Native American epidemiology and population changes, at the Institute of Early American history and culture at Williamsburg on the southern backcountry during the American Revolution, and at the Frederic Burk Foundation for Education in San Francisco on the history of China's relationship to Western culture and technology over the past century.

2. Revitalizing Teaching and Learning in the Humanities in Schools and Colleges

Providing all American youth with an opportunity for a quality education is a high national priority. Our educational system, comprising some 3,200 colleges and universities and nearly 100,000 elementary and secondary schools, is without parallel in the world. The price tag for such an extensive system is steep, however—over $240 billion in 1984–85.

Yet for all our money and effort, evidence is mounting that some of our children are being shortchanged. Reports from several prestigious study groups and commissions paint an alarming picture of an educational system cast adrift from its moorings. At the elementary and secondary level, we are not attracting or retaining the best qualified teachers. Colleges and universities report that their entering freshmen increasingly require remedial work in reading and writing and frequently lack even basic knowledge about the humanities. At the college level the situation is no better. The bachelor's degree, according to a recent report from the Association of American Colleges, has become debased and devalued. The curriculum in some schools is little more than a departmental smorgasbord, and in three of every four colleges a student can graduate without having studied basic humanities subjects such as American history.

In the words of our authorizing legislation, NEH is directed to "strengthen . . . the teaching potential of the United States in the humanities." Since the Endowment was last reauthorized, we have made a concerted effort to improve education in the humanities at all levels; this objective remains a vital part of our mission.

In 1982, for example, the Endowment's Division of Education Programs underwent a major reorganization in order to promote higher standards in humanities education and be more responsive to the needs of educational institutions. After consulting with numerous educational institutions, NEH established new programs and grant categories that encourage institutions to seek Endowment funds to support their basic academic missions rather than to promote experiments on the periphery of their curricula.

a. Elementary and Secondary Education.—The Endowment's pre-collegiate grant programs emphasize teacher training rather than developing classroom materials or designing curricula. This is based on the premise that the key to good teaching lies in the mastery of subject matter.

Since 1983, we have supported a series of summer seminars for secondary school teachers. This program offers teachers faced with large classes, extracurricular responsibilities, and administrative duties an opportunity to study significant texts under the guidance of outstanding scholars. The teachers who have participated in the seminars report that the intellectual excitement generated by the seminars has carried over into their own classroom teaching. An example of such a seminar is that directed by a professor at the University of Illinois on "Locke, Madison, Hamilton, Tocqueville: Evolution of Democracy." For six weeks during the summer, fifteen secondary school teachers studied the progress and evolution of democratic thought from the colonial period to the mid-nineteenth century through reading and discussion of original texts. Our seminar program has proven so successful that the Andrew W. Mellon Foundation has awarded grants totaling $1 million to NEH to fund additional seminars.

Our "Institutes for Teachers and Administrators" grants bring together teachers and administrators from many school systems for a period of intensive summer study, usually focused on important texts and ideas in the humanities. Afterwards, participants are provided with extensive follow-up and in-service activities which enable them to apply what they have learned to their classroom lessons or to their schools' administrative plans in the humanities. Cornell University, for example, conducted an institute on "The American Constitution: Its Origins and Evolution." Twenty-five secondary-school social studies teachers were selected from throughout the country to participate in the four-week summer session. Activities included the study of original texts, an assessment of traditional interpretations, and a review of the most recent scholarship on the Anglo-American origins of the Constitution.

Our "Collaborative Projects" category assists groups of elementary and secondary teachers and college and university professors who, as representatives of their institutions, wish to establish a sustained relationship between the schools and colleges of their region. We recently awarded a major grant, for example, to the University of Maryland, Baltimore County to sponsor three summer institutes for teachers of foreign languages. The participants are foreign language teachers from the Baltimore City Schools, a system which has recently established a foreign language requirement for all its students. The institutes are focusing on the study of French and Spanish culture and are emphasizing intensive practice in listening, speaking, reading, and writing through immersion in the target language.

In FY 1984 the Endowment created a special initiative to improve the preparation of prospective elementary and secondary school teachers in colleges and universities. Projects supported under this initiative stress academic course work in the humanities rather than pedagogy. The initiative will continue at least through FY 1986.

The Endowment believes that much can be done to reinvigorate pre-collegiate education without spending large sums of taxpayers' dollars. One way to do this is to stimulate a dialogue among the American people on the question of what knowledge is essential to a good education. In 1984 the Endowment invited hundreds of teachers, scholars, and other citizens concerned about learning and culture to provide the titles of the ten most important works in the humanities that all high school students should read and study before graduating. Their responses were tabulated and publicized, resulting in a great deal of attention in the national media and extensive public debate. The works most frequently mentioned were Shakespeare's plays, Mark Twain's "*Adventures of Huckleberry Finn*," American historical documents (such as the Constitution and Declaration of Independence), and the Bible.

b. Higher Education.—The state of higher education has also received a great deal of critical attention. Recent studies have voiced concern over an insufficient emphasis on undergraduate teaching, unimaginative introductory courses, and a lack of curricular coherence. Having been among the first to draw attention to these problems, the Endowment is working to improve teaching and learning in the humanities at the college level through the Division of Education Programs and the Division of Fellowships and Seminars.

One of the aims of our Central Disciplines in Undergraduate Education program is to assist colleges and universities in their efforts to improve introductory courses in the humanities. Since nearly 90 percent of the student credit-hours in the humanities in the Nation's colleges and universities are lower-division courses, the program gives particular attention to this segment of humanities instruction. A grant to Whittier College, for example, supported the development and testing of six introductory courses in a new, required general education program. Each course emphasized student writing, oral reports, and the acquisition of library skills, and drew heavily on the works of Aristotle, Bacon, Descartes, Coleridge, Hegel, and Proust.

A second aim of the Central Disciplines program is to promote institutional excellence in a field of the humanities. By reinforcing the structures that already exist within colleges and universities, the Endowment fosters greater depth in the study of particular disciplines and helps institutions eliminate the often artificial distinction between teaching and research.

The third focus of the Central Disciplines program is to foster curricular coherence throughout an institution. Grants are awarded both to those liberal arts institutions whose humanities curricula account for a large part of students' course work, and to those units of multipurpose institutions in which humanities curricula carry the primary responsibility for general education. The University of Oregon, for example, received a grant to develop a program of discipline-based freshman humanities seminars that emphasized increased critical writing, more faculty involvement with student work, rigorous class discussion, and a concentration on the development of analytical skills. Taught by distinguished senior faculty members, the seminars were part of a university-wide effort to bring coherence to the institution's humanities offerings.

In addition to curricular improvement projects, the Endowment aids college teaching by supporting institutes that bring college and university teachers together with distinguished scholars for intensive study. We also support conferences and workshops that help teachers incorporate important scholarship into their undergraduate instruction.

Among the most significant educational trends of recent years is the increased participation of adult students in postsecondary and continuing education. The Endowment has worked to improve the quality of humanities instruction for part-time adult continuing education students through grants such as the one that enabled Utah State University to develop a new approach to teaching the humanities to adults in rural areas. The grant supported the design of three basic humanities courses, the development of audiovisual materials, and the use of local libraries as sites for instruction and communication among widely scattered students.

Since 1973 the Endowment has supported summer seminars for college teachers which provide faculty members at undergraduate colleges with opportunities to study in their fields with distinguished scholars at major universities. At a typical seminar, the twelve participants meet regularly over a two-month period and have access to the resources of a research library for their study and research. As a result, participants gain fresh insights into the subjects they teach, improve their capacities to convey their understanding to undergraduate students, pursue scholarly research, and frequently make independent contributions to scholarly knowledge. One such seminar, on "The Philosophy of Socrates," was conducted at the University of California, Berkeley, in 1983. Participants in the seminar—college teachers of classics, philosophy, and political science—engaged in an intense analysis of the ethical and dialectical thought and influence of Socrates.

Our efforts to help restore substance and direction to humanities teaching in colleges and universities are not confined to grant-making. In the spring of 1984 the Endowment convened a 31-member study group composed of prominent teachers, scholars, administrators, and experts in higher education to assess the current state of the humanities in colleges and universities. The group's discussions resulted in a widely publicized and much praised report, "To Reclaim a Legacy," which charged that "too many students are graduating from American colleges and universities lacking even the most rudimentary knowledge about the history, literature, art, and philosophical foundations of their nation and their civilization." The report went on to recommend several steps institutions could take to restore the humanities to the heart of the curriculum. A great deal of national media attention was given the report, and it is now being consulted by numerous colleges and universities that are considering or undergoing curricular reform.

3. Improving Programs in the Humanities for General Audiences

Recognizing that "democracy demands wisdom and vision in its citizens," the Congress called upon the Endowment in the 1965 legislation to "foster public understanding and use of the humanities" and to "insure that the benefits of its programs will also be available to our citizens where such programs would otherwise be unavailable due to geographic or economic reasons." The Endowment has carried out this mandate through programs housed in two divisions: the Division of General Programs and the Division of State Programs.

Since 1980, major improvements have been made in the Endowment's programs for general, non-academic audiences. In FY 1982, we merged the Divisions of Public and Special Programs to form the Division of General Programs. This reorganization brought conceptual clarity and consistency to programs aimed at adults and non-traditional audiences. Following the reorganization, new guidelines were developed that emphasized three broad themes: fostering public understanding of and appreciation for the core disciplines of the humanities; illuminating significant historical ideas, events, and figures; and increasing the public's knowledge of masterworks in the humanities.

a. Media Projects.—The electronic mass media—film, radio, and television—are potentially the most effective means of acquainting a broad general audience with important humanities works and ideas. This potential remains largely unrealized, however, due to a variety of factors: the difficulty of presenting complex ideas and concepts in media better suited to surface imagery and brief attention spans; the problems of collaboration between media professionals and academic humanists; and the high cost of production.

The Endowment's objectives in media are to support and demonstrate the rich potential of high quality humanities programs in film, radio, and television, and to encourage foundations, corporations, and other private donors to provide increased funding for worthy projects. Both of these objectives were accomplished in programs such as the 1984 series, "Heritage: Civilization and the Jews," that was supported by the Endowment and broadcast over public television to a large viewership and wide critical acclaim.

In the past two years we have emphasized projects that translate acknowledged literary masterworks into programs for television and radio. As a result of this initiative, a number of literary adaptations for individual programs and series have been funded. These include several projects on the novels and short stories of Mark Twain, Dante's "The Divine Comedy," Franz Kafka's "The Metamorphosis," James Baldwin's "Go Tell It on the Mountain," and a series of radio dramatizations for children on 19th century works of American literature.

In response to the paucity of serious youth-oriented programming, the Endowment announced in FY 1982 a special interest in supporting radio and television programming for pre-school and school-age children. Several of the funded programs have attracted both critical acclaim and large audiences. "Please Don't Eat the Pictures," which introduced young children to museums, attracted an audience of eight million viewers, received the "Prix Jeunesse," a coveted international award for children's programming, and was subsequently shown in ten countries. "Booker," a biographical drama on the life of the young Booker T. Washington, received several national awards and drew more than nine million viewers. Radio programs for children have been equally successful. A series of programs on Greek myths attracts more than one million listeners per week, and another series, which introduces children to literature, history, folklore, and language, attracts more than three million listeners each week.

b. Projects in Museums and Historical Organizations.—Museums and historical organizations need not be just repositories for important collections of art and artifacts or facilities for scholarly research; ideally, they can also be interpreters of these objects—of their historical and cultural significance—to the general public. The Endowment helps strengthen museums' ability to engage the public in a critical examination of the human experience by supporting interpretive exhibitions, catalogues, and training for museum professionals in the interpretive use of collections. In FY 1985, the Endowment will also make grants for collections management and conservation.

A number of important exhibitions have recently been supported. A matching grant to the Metropolitan Museum of Art made possible "The Age of Caravaggio: The Baroque Period in 17th Century Italy." A grant to the Science Museum of Minnesota implemented a traveling temporary exhibition, catalogue, and lecture series interpreting artifacts from one of the most important archaeological excavations in this hemisphere, the Sacred Cenote of the Mayan city Chichen Itza. The exhibition opened in Minnesota in October 1984 and will travel to six additional cities across the United States, where attendance of at least one million people is anticipated. "Cenote of Sacrifice" resulted from an earlier Endowment grant to Harvard's Peabody Museum for its collections sharing program. This program has enabled the museum to share its extensive enthnographic and archaeological holdings with nine other museums for use in separate interpretive exhibitions.

c. Projects for Adults.—In order to offer out-of-school adults an opportunity to encounter important works in history, literature, and the other disciplines of the humanities, the Endowment supports a variety of programs, including conferences, lectures, essays in newspapers and magazines, interpretive program notes for symphony concerts, and reading and discussion programs in public libraries. In 1982 we launched a special initiative for projects directed at adult audiences relating to the bicentennial of the United States Constitution.

In 1983 the University of Iowa developed a series of public programs devoted to the Renaissance which is typical of the adult-oriented programming the Endowment has been supporting. Drawing on the knowledge and experience of university faculty and teachers at other Iowa institutions, a program was designed focusing on the subject of how the invention of printing helped transform European culture and society. Scholars explored this topic with audiences throughout the state in a series of public lectures, exhibitions, demonstrations, and films on local television stations.

d. Projects in Libraries.—Libraries collect, preserve, and maintain for public use much of our cultural heritage. The Endowment seeks to increase public understanding of the humanities through projects that help out-of-school adults discover and appreciate books and other resources in library collections.

A number of important awards have been made recently in this area. In 1984, for example, the Endowment granted the American Library Association $1.4 million for an ambitious national effort to encourage reading and discussion groups in 30 states. These groups addressed such themes as the family, ethnicity, individualism and community, work, and children's literature. This project has begun to create a national base in both urban and rural libraries which will bring together scholars and members of the general public in hundreds of communities.

e. Projects for Youth.—For the young, education can take place not only in a formal classroom setting during the school year, but also outside the classroom, in non-academic settings. The Endowment supplements humanities instruction in the classroom by sponsoring independent research projects conceived and carried out by talented young people, and by creating opportunities in which youth may work directly with educators and scholars to learn the methods of research in the humanities. These activities are funded under two programs: Younger Scholars and Youth Projects.

The Younger Scholars program was created in FY 1984 to replace the earlier Youth Grants program. Under the supervision of a scholar in the humanites, young people receive grants to pursue their own research during the summer. By researching and then preparing a written report on topics of their own choosing, the grantees of this program gain valuable experience that helps them to mature as scholars. During the first two years of the program, research has been supported on such topics as the theatre of Charleston, South Carolina, in the eighteenth century; the theme of childhood in the works of Mark Twain; and a comparison of the philosophies of history of Tolstoy and Solzhenitsyn.

The Endowment also makes grants to museums, libraries, universities, and other institutions for projects that offer challenging learning opportunities to groups of young people. Under the direction of professionals and scholars, groups of youths high school-aged and younger participate in projects in all fields of the humanities. For five years NEH has supported the National History Day project, in which junior and senior high school students prepare essays, projects, and performances based on an annual historical theme. In 1984, over 150,000 young people participated from 43 states and the District of Columbia. Since the inception of History Day, NEH matching offers have generated nearly $500,000 in private gifts to support the project. Another Youth Project grant to the Maryland Historical Trust supported the training of groups of young people, aged 14–19, in the study of archaeology, including field research techniques, laboratory analysis, and artifact identification and interpretation.

f. State Programs.—State councils in the humanities are mandated in the National Foundation on the Arts and Humanities Act, and operate in each of the fifty states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. Their purpose is to support humanities programs for the general public.

The critical link between the humanities scholar and the public is the key to the work of state councils. In recognition of this, each state council is composed of eighteen to twenty-five members, half of whom are scholars in the humanities and half of whom are individuals who are broadly representative of the state population, drawn from the professions, business, and civic life.

Each council is empowered to determine its own objectives and to make its own decisions on awards, within the limits established by statute. The state councils are accountable to the Endowment for their overall quality, policies, and procedures, and NEH reviews their work regularly and provides leadership and support. Each council biennially submits to NEH a proposal describing its program for the past two years and presenting its goals, objectives, and plans for the ensuing two-year period. This proposal is evaluated by outside reviewers, panelists, and NEH staff, and is the basis for the National Council recommendations regarding further support. After a council receives its funds, it then regrants these monies to local organizations and groups through a competitive process.

In 1983 we introduced three new means by which to identify, reward, and thereby enhance program quality. In order to support outstanding project ideas and to encourage state councils to exert imaginative leadership, the Endowment introduced a special competition for exemplary projects and also, for the first time, permitted state councils to use a small portion of their grant funds to initiate and undertake their own projects. In addition, a limited number of awards were made from the

Chairman's discretionary funds to recognize and reward states that conduct outstanding overall programming.

Since 1980 the state humanities councils increasingly have encouraged and supported wide public discussion of the humanities in pre-college education. In the last two years over 500 projects directly concerned with education have been supported by state humanities councils, including task forces or commissions on educational policy to make recommendations to state boards of education, state-wide or local conferences and lecture series for public discussion of education, summer seminars, institutes, and workshops for high school teachers, and classroom lectures, and interpretive exhibitions for the schools.

In the last four years, state councils have also served as catalysts for humanities programs in their states by forging ties between community groups and educational or cultural institutions. For example, the Vermont council has brought leading scholars of American history and philosophy together with staff members of Vermont's libraries, museums, and historical societies to create a reading and discussion series on the U.S. Constitition and Vermont's history in the 1780's. Vermont Public Radio has taped the programs for broadcast.

A recent development of particular interest is the new Chautauqua movement, which has been encouraged by many state councils, particularly those in the Plains and western states. In the last two years thirty-six projects have been supported in more than 200 communities. Dramatic recreations of historical and literary personages and events are presented in small, mainly rural, communities with accompanying educational programs and public discussions.

Since 1980 the state councils have established new criteria for film projects with excellent results. A grant of $16,000 from the District of Columbia council supported production of "The Stone Carvers," a documentary on stone masons who are working on the National Cathedral. This film won an award for best short documentary at the 1985 Academy Awards. "One-Third of a Nation," funded by the South Carolina council, describes the effects of the Great Depression on the American South. Narrated by James Dickey, the film won a silver medal in the Golden Harp awards ceremony in Ireland, the first medal won by the United States in this international competition in seventeen years. Other notable films were Puerto Rico's documentary about the life and contribution of scholar Arthur Schomburg (1874-1930) to the study of Afro-American history and culture in the United States, Puerto Rico, and the Caribbean, and Alabama's "Lost in Time," a sixty-minute film with an accompanying study guide tracing the history of Alabama's prehistoric inhabitants from their crossing of the Bering Strait to the arrival of the Spanish explorers in 1540.

IMPACT OF THE ARTS AND HUMANITIES ACT OF 1980

The 1980 amendments to the NFAH Act facilitated and encouraged greater involvement by state governments in the operation of state humanities councils. Governors were given two options: (1) to designate the state council, or some other entity, as the State agency for the humanities after contributing $100,000 in state funds or 25 percent of Federal funds, whichever is greater, or (2) to choose not to designate a State agency, but appoint up to four members of the existing council provided they constitute no more than 20 percent of the total council.

Following the 1980 reauthorization the Chairman of NEH has written annually to each governor to describe options provided by the authorizing legislation. So far, however no governor has acted to create a state humanities agency. Various reasons were cited, including restraints on state government budgets, but most said they did not wish to create a state agency because they approved of the existing structure of the private, non-profit humanities councils and were satisfied with the level of cooperation between the governor's office, the divisions of state government, and the humanities council in their state.

Over the past four years cooperation between the governors and state councils has expanded. The number of gubernatorial appointees to state councils has almost doubled as a result of governors exercising their option to appoint up to four members to the committee in their state, and these appointees are increasingly taking up leadership roles in the work of their councils. The number of projects sponsored or co-sponsored by agencies of state or local government has grown from thirty-one in 1980 to 194 in 1983. Staff of state humanities councils regularly pay personal visits to the governors to provide an annual report on the activities of the state councils. Frequently the governors and their staffs are invited to participate in programs and conferences sponsored by the state humanities councils. This past year the governors of New Jersey, Arkansas, and Virginia delivered keynote addresses at the annual state-wide conference sponsored by their state humanities councils.

In addition to co-sponsorship of individual projects, state support is often provided for specific activities such as rural development programs and resource centers that extend humanities programs throughout the state: for example, in Texas a state appropriation of $100,000 for the Texas Humanities Resource Center; in Virginia, $42,500 for the Virginia Resource Center; in Minnesota, $30,000 for program development in rural areas; and in Alaska, $25,000 for operating expenses. Office space for the Mississippi council is donated by the state.

4. *Stimulating Non-Federal Support for the Humanities*

As Congress has noted in our authorizing legislation, promoting learning, scholarship, and the life of the mind is not, primarily, the responsibility of the Endowment or any other Federal agency. Such responsibility historically and properly lies with the states, individual citizens, foundations, businesses, and educational and cultural institutions.

Although the Endowment is only a junior partner, it is uniquely situated to focus national attention on the importance of the humanities and on their need for the public's largesse. In the last four years we have stimulated the raising of some $300 million for humanities projects and institutions from private donors. Much of this money came from donors who had never before given to the particular project or institution, or had previously given lesser amounts. As a result of NEH matching grants and Challenge Grants, humanities scholars and humanities institutions are able to take their case for support directly to the public. Over the long term, the financial well-being of these projects and institutions will be better served by cultivating reliable private donors than by depending on the Federal government.

a. Challenge Grants.—Challenge Grants enhance the financial stability of humanities institutions and improve the quality of their humanities programs. This is accomplished by a Federal "challenge" to match one Federal dollar for every three dollars from new non-Federal sources or increased donations from existing sources.

Challenge Grants, together with the donations they generate, support a variety of institutional activities. Commonly these grants support the establishment of endowments for educational programs (not only in colleges and universities, but in museums, libraries, historical societies, and other cultural institutions as well), personnel development, the acquisition of books and the development or maintenance of collections, and capital improvements and renovations. All Challenge Grant recipients must demonstrate in their applications that, within the context of their mission, audience, and interpretive philosophy, funds will help them attain a high level of quality in programs and activities within the humanities.

Challenge Grants have proven highly successful in generating substantial non-Federal support for the humanities. In response to $180 million in Federal funds offered between 1977 (when the program made its first grants) and 1985, Challenge Grant recipients have raised over $530 million in new or increased giving from non-Federal sources—$16 million more than the minimum required to release the Federal funds.

WYES-TV in New Orleans is using its Challenge Grant to establish a $625,000 endowment for acquiring and producing humanities programming. The station already airs some programs in the humanities, but the NEH grant is providing an opportunity to raise both the quantity and quality of these broadcasts.

Fairfield University in Connecticut used a grant of $250,000 to establish a $1 million endowment program in the humanities. The endowment will be used to implement a lecture series for visiting professors, a writing center to improve student composition skills, a program for faculty development, and an interdisciplinary studies program.

St. Mary's College in Los Angeles is using its Challenge Grant to establish a $1.2 million endowment to support visiting scholars, guest lectures and faculty development in the disciplines of art history, ethics, history, languages, literature, music history, and philosophy.

The Tulsa City-Council Library in Oklahoma has a national reputation for leadership in library administration and has received numerous awards for initiatives in cooperative programs with other libraries and cultural organizations. In 1983 the library won a Challenge Grant of $250,000 to raise a $1 million endowment for humanities materials, programs, and services. A portion of the endowment income will maintain certain areas of strength in the library's collections (such as Shakespearean and French Literature) and upgrade weaker areas as part of a comprehensive collection development program.

With inflation under control and steady growth returning to the Nation's economy, the financial health of humanities institutions has begun to revive. Accordingly, since 1981 our emphasis in awarding Challenge Grants has shifted from helping institutions stabilize their operating budgets to helping them improve the quality of their humanities programs. Applicants have been encouraged to focus on their commitment to strengthening the humanities, long-term planning for program development, and growth of capital resources.

b. Treasury Funds.—The Endowment uses Treasury funds to match contributions to individual humanities projects from non-Federal sources. Since 1966, Endowment matching grants have helped grantees raise over $146 million in third-party gifts (this does not include the $530 million stimulated by Challenge Grants). The Endowment has thus played an important role in contributing to the remarkable four-and-a-half-fold growth in private giving for cultural purposes nationwide since 1971.

The Endowment's authority to match gifts extends to all program areas of the agency. Matching offers are made to specific projects recommended for support by the National Council on the Humanities. Matching offers are often combined with outright grant awards. Such combination grants can help projects get underway while still providing incentives to grantees to engage in fund-raising in order to cover costs beyond those met by the outright grant.

A 1982 study of Treasury funds grants, conducted by the Endowment in response to a directive in the 1980 NFAH Act, documents the effectiveness of these grants. The study found that most recipients of matching grants have been highly successful in raising the requisite third-party contributions. Furthermore, this success has been shared by all types of institutions and all types of projects. In FY 1984, for example, 75 percent of all completed matching grants equalled or exceeded the total amount of the matching offer, the highest percentage in the agency's history. Many grantees and institutional officials have told us that the impact of matching grants is greater than just the direct financial support provided. These grants also encourage institutions to locate new funding sources, improve their management practices, increase their public visibility, and improve staff morale.

The Endowment has recently modified certain of its practices in order to make matching grants even more effective. Each NEH program has improved and standardized communications with potential applicants concerning the mechanics and usefulness of matching grants. In addition, the rules regarding the eligibility of donors have been broadened and the matching of gift pledges is now allowed on a case-by-case basis, with careful scrutiny.

B. ENDOWMENT-WIDE INITIATIVES

Since 1980 the Endowment has pursued a number of special initiatives that cut across many program categories.

1. Historically Black Colleges and Universities Initiative

In 1982 President Reagan called on the Federal government to "achieve a significant increase in the participation by historically Black colleges and universities in Federally sponsored programs." In response, the Endowment planned a special initiative to address the unique needs in the humanities of historically black colleges and universities.

The Endowment's plan, implemented in 1983, consists of:

Appointing a liaison officer at NEH to serve as a communications link between the agency and all historically black colleges and universities.

Supporting a number of high school humanities institutes on historically black campuses. These institutes have provided intensive, high quality summer programs in the humanities for high school juniors beyond what the typical high school curriculum offers. In 1984, for example, Albany State College in Georgia offered an institute on the classics of American literature.

Supporting a number of graduate study awards for faculty at historically black institutions. The Endowment made 14 one-year awards in FY 1983, and 10 awards in FY 1984, and will make an additional 10 awards in FY 1985 to teachers for work toward completion of the Ph.D. in a humanities discipline. The purpose of these awards is to strengthen the quality of teaching at historically black colleges and universities by encouraging the scholarship of faculty members.

The Endowment's historically black colleges and universities initiative supplements the agency's other grant-making programs. Indeed, applicants from these institutions (both individual scholars and the institutions themselves) continue to submit unsolicited proposals to NEH programs and have won a number of grant awards.

In both 1983 and 1984, about $1 million in awards was made as part of this initiative; in FY 1985, the Endowment expects to make an additional $1 million in grants.

2. Bicentennial of the United States Constitution

The 200th anniversary of the United States Constitution offers a singular occasion for encouraging both renewed scholarly interest in and public reflection on the principles and foundations of constitutional government. In 1983 we announced a special interest in projects that increase public appreciation of the history and principles of the United States Constitution, and in studies by scholars over the whole range of philosophical and historical questions raised by the Constitution and the founding period.

This initiative is centered in the General Programs Division, but projects relating to the Bicentennial are supported in every division. Moreover, the Endowment is encouraging the wide dissemination of the results of such studies, as well as of the best work now existing, through conferences, public lectures and exhibitions, television, radio, and film productions, and summaries and analyses for high school and college students and for general audiences.

Reaching out-of-school audiences is one of the prime objectives of the Bicentennial initiative. American citizens deserve the opportunity to participate in serious, thought-provoking programs on the origins and historical and political development of their Constitution. A grant to North Carolina State University is providing such an opportunity. The University's Humanities Extension program, which since 1978 has presented a series of public lectures and discussions in the humanities in counties around the state, has developed a program of seminars on the Constitution that concentrate on five topics: "States and Nation;" "Congress, the President and the Courts;" "A Republican Form of Government," on representation and elections; "Government for Whom?", which explores questions of taxation, class conflicts, and economic policy in the constitutional framework; and "The Constitution and Black America."

One of the many ways the Endowment is helping to bring the study of the Constitution into the classroom is illustrated by an on-going grant to the American Political Science Association to develop curricular programs for use in pre-collegiate and undergraduate courses. These materials are also being adapted for use in public discussion formats.

In 1983 the Endowment's first Constitutional fellowships were awarded to scholars to explore topics pertaining to the Constitution or to American government. Robert S. Hill of Marietta College in Ohio is using his fellowship to study the influence of the political philosophy of the English philosopher David Hume on the shaping of our Constitution. Thomas P. Slaughter of Rutgers University is conducting a major reassessment of the Whiskey Rebellion in 1794, a climactic event in the early history of American Constitutional government.

3. Columbus Quincentenary

The five hundredth anniversary of Christopher Columbus' first voyages of discovery to the New World will occur in 1992. To mark this event the Endowment has announced a special interest in projects that explore the significance of the Columbus voyages. As with the Bicentennial of the U.S. Constitution initiative, applications will be accepted in all NEH programs and can range from scholarly research to programs for general adult audiences.

MANAGEMENT AND ADMINISTRATIVE IMPROVEMENTS SINCE 1980

The Endowment has refined its administrative and managerial procedures in recent years to effect advances in the efficiency and performance in our 29 grant programs. I wish to draw your attention to some of these changes and improvements we have made in our operations.

1. Increasing Staff Productivity

Since 1980, the Endowment has reduced its staffing by 12 percent, the equivalent of 35 work years, from 293 FTEs (full-time equivalencies) in 1980 to 258 FTEs in 1984. With this reduction have come advances in the productivity of our staff. The reduction in staff has been possible primarily as a result of the full implementation of an automated management information system which has replaced numerous duplicative manual processes. The Endowment has an on-line, fully automated system which tracks all incoming applications and grants made by the agency. The system also contains an on-line retrieval file of close to 30,000 experts who are qualified to serve as reviewers and panelists for the Endowment. These two systems are linked to highly developed word processing operations throughout the Endowment. Although this system has been operational for a few years now, improvements and refinements continue to be made to it and employees continue to train and improve their skills in using the system.

2. Simplifying Gift Certification Procedures

As a result of a change in the Endowment's authorizing legislation in 1980, grantees no longer must submit actual gifts to the Endowment for later release and obligation as Federal funds. Instead, after proper certification, NEH matches the gifts which are received by the grantees. Under this procedure, the gifts are not considered as Federal funds and therefore it is no longer required that the gifts be physically transmitted to the Endowment. A significant bookkeeping workload for both NEH and its grantees has been eliminated with this change in procedure.

3. Improving Grants Administration

Several improvements have been made in the Endowment's grants administration function since 1980 which, in addition to reducing staff in the Endowment's Grants Office, have reduced the reporting burden on grantees. Some examples of these improvements are:

Publication of a Grants Administration Manual which provides agency staff with a comprehensive set of grant procedures and policies;

Development of a questionaire which is sent to prospective new grantees so the NEH will have more complete information on the financial status and administrative structure of the applicant organization;

Issuance of a reminder notice to grantees approximately 75 days before the completion of a grant to ensure that: (a) extension requests are submitted before the ending date of a grant; (b) final reports are received prior to the due date; and (c) final financial reports are completed accurately.

4. More Directed Data Collection and Analysis

The NFAH Act calls on the Endowment to help develop a national policy of support for the humanities. But effective policy depends on the availability of reliable information about conditions and trends in the humanities. The Humanities Studies Program assists the agency in obtaining such information by supporting the collection and analysis of data about the humanities. In 1984, the Congressional appropriations subcommittees directed the Endowment to begin in FY 1985 to fund data-gathering and assessment projects out of the administrative budget instead of Definite program funds, as had been the case.

In order to insure that research supported by the program would be responsive to the Endowment's immediate policy and planning needs, we began last year to focus our research interests on specific topics and issues. For example, in the fall of 1984 we issued a Request for Proposals on the topic of "Standards of Excellence in Humanities Education." This competition resulted in the awarding of two contracts, one for an assessment of high school students' knowledge of American history and literature, and the other for a study of exemplary humanities programs in the Nation's junior and senior high schools.

The program has also supported basic, ongoing research about humanities professionals and humanities institutions. An example of the latter is the American Council on Education's Higher Education Panel, which conducts surveys and studies on issues in higher education. A survey conducted in 1984, for example, yielded information on the nature and extent of general education requirements in the humanities that was instrumental in setting the context for the Endowment's 1984 report "To Reclaim a Legacy." We have also supported the humanities component of two major data collection projects: the National Academy of Sciences' annual Survey of Earned Doctorates and its biennial Survey of Doctorate Recipients. These surveys provide the agency with valuable information about the production and employment of humanities teachers and scholars.

III. NEH PLANS FOR THE FUTURE

Through 1990 we foresee no major financial crises in the humanities. Consequently, the Endowment plans to concentrate its efforts in areas in which Federal leadership and coordination can make a difference, such as the preservation of important documents and the observation of the bicentennial of the U.S. Constitution. We will also continue to promote the highest standards of excellence in the humanities: research that is rigorous and significant; teaching that fosters intellectual excitement and engages central and timeless issues in the humanities; curricula that are based soundly on the central disciplines of the humanities and on the best that has been thought and written; and general audience programs that lead to a deeper understanding of the humanities. We will, in short, continue to help our Nation and its cultural institutions to conserve, understand, and transmit a great legacy of human achievement.

IV. THE ADMINISTRATION'S LEGISLATIVE RECOMMENDATIONS

The Endowment's current enabling legislation provides an effective framework for carrying out its objectives. The Administration recommends renewal of the authorization of the National Endowment for the Humanities for the five fiscal years ending September 30, 1990. The portion of the bill we have forwarded to the House and the Senate concerning NEH proposes only a few modifications to the National Foundation on the Arts and the Humanities Act of 1965, as amended. For the Humanities Endowment, these amendments would make technical corrections to the Act, provide for improved administration of funds, make a minor expansion in the Endowment's grant-making authority, and remove language that has become obsolete.

A technical change is proposed concerning the State humanities councils. The present NFAH Act specifies that whenever a State chooses to establish a State humanities agency "such State shall designate the humanities council in existence on the date of the enactment of the Arts and Humanities Act of 1980, as the State agency." This provision is unduly restrictive since there are now councils functioning that did not exist in 1980. Section 6 of the Administration's bill would correct this problem by changing the Act to permit the existing council in the State to be named the State agency, regardless of whether it existed in 1980.

The provision which would ease the administration of Treasury funds for state councils is contained in Section 13(2). The effect of this amendment would be to allow the grantees of the individual State humanities councils to certify gifts from third-parties for the purpose of receiving matching funds from the State council. Under current procedures, grantees of the state councils must first submit the gifts to the State council for certification before matching is released. This change would ease an administrative burden on the State councils and enhance their grantees' ability to obtain gifts.

Section 3 of our legislative proposal would expand our ability to carry out our mission to aid public agencies and private non-profit organizations in obtaining gifts from third parties. Specifically, the proposal would amend the definition of the word "project" in the Act to include grants for the construction of facilities in the Endowment's Challenge Grants program. This change is necessary because humanities institutions applying for Challenge Grants may from time to time find it necessary to request support for new construction as part of their effort to establish financial stability and to carry on their activities in the humanities. This authority would parallel the Arts Endowment's current authority in this area and would restore to NEH construction authority which had existed prior to the 1980 reauthorization.

The proposed legislation removes language added to the Act in 1980 directing the Endowment to conduct a study for submission to the Congress on the use and effectiveness of the agency's matching grant mechanism. This report has been submitted to Congress (December 3, 1982); hence, this language is no longer relevant.

Sections 11, 13, 15, and 17 of the proposed legislation authorize appropriations levels for the Endowment for the next five years. In the interest of reducing the Federal deficit, the Administration is proposing to freeze future year appropriations for the program accounts—Definite, Treasury, and Challenge—at the fiscal year 1986 request level. For our Administrative account, authority is recommended for "such sums as may be necessary" for the period covered by the authorization. In addition, in this account we propose removal of authority for the Endowment to use appropriated funds for official reception and representation expenses. Such funds have never been appropriated by the Congress.

The text of the legislation we are proposing is attached; this includes a section-by-section analysis of its various provisions.

APPENDIX I.—IMPACT ON NEH OF THE MAJOR CHANGES IN THE NFAH ACT ENACTED IN 1980

The 1980 reauthorization extended the Endowment's legislative authority through fiscal year 1985 and made a number of amendments to the agency's enabling legislation. An analysis of how the major changes have affected the Endowment is provided below.

1. RENOVATION AND CONSTRUCTION AUTHORITY

1980 Legislation.—Established explicit authority for NEH to make awards for renovation in the Challenge Grants program. Prior to the 1980 reauthorization, NEH had made both renovation and construction awards on the basis of *implied* authority contained in provisions of the NFAH Act pertaining to the Arts Endowment.

Impact on NEH.—Since 1980 the Endowment has continued to support a small number of Challenge Grants with renovation components. However, since the 1980 legislation had not provided explicit authority to make awards for construction of new facilities, the NEH General Counsel ruled that the agency could no longer make such awards. Hence no construction grants have been made in the last five years.

2. COMPOSITION OF PANELS

1980 Legislation.—The 1980 legislation amended the language authorizing the Endowment to utilize panels of experts to read that panels were to be "culturally diverse."

Impact on NEH.—Each year the Endowment selects panelists from virtually every state and region in the Nation and from many kinds of humanities institutions and organizations, thus assuring cultural diversity. In addition, women and minorities are well-represented on our panels relative to their numbers in the total humanities Ph.D. labor force. In FY 1984, for example, 38 percent of panelists were women and 12 percent were minorities (compared to 28 percent and 6.5 percent in the humanities Ph.D. labor force, respectively).

3. GRANTEE CERTIFICATION OF GIFTS

1980 Legislation.—A 1980 amendment gave grantees of the Endowment authority to receive and certify gifts directly from non-Federal donors. Previously, the gifts were received and certified by the Endowment before funds were released to the grantees.

Impact on NEH.—The change in gift certification procedures enacted in 1980 has lessened the administrative burdens on both the Endowment and its grantees. Matching funds are now certified and released with greater dispatch than previously.

4. CHANGES PERTAINING TO STATE HUMANITIES COUNCILS

A number of amendments concerning State humanities councils were made in 1980 to the NFAH Act.

a. Structure

The 1980 amendments revised the Act in order to facilitate and encourage grater involvement by State governments in the State humanities councils. Specifically:

(1) If a State wishes to establish a State agency for the humanities: it would designate as the State agency the state humanities council "or other entity" "in existence on the date of the enactment of (the Act)"; as the terms of the present members expire, new council members would be replaced by persons appointed by the governor; the State would have to appropriate new funds matching $100,000 or 25 percent of the total Federal grant, whichever were greater; and all funds must be used for programs "designed to bring the humanities to the public."

(2) If a state does not choose to convert the state council into a State agency, the governor may appoint four members of the council, provided that they do not constitute more than 20 percent of the total council membership.

Impact on NEH.—No State governor has yet to exercise the option to establish the State humanities council as a State agency. Most governors have cited as the primary reason for rejecting this invitation their approval of the current private, non-profit structure of the councils. They have expressed satisfaction with the degree of cooperation between the governor's office, the agencies of State government, and the humanities council in their State. Many governors *have* chosen, however, to use their appointive powers to name up to four members of the State humanities council.

b. State minimums and Chairman's discretionary funding

Prior to 1980 the law provided that while each State group was to receive a minimum of $200,000, up to 25 percent of the total funding allocated to State Programs may be distributed at the Chairman's discretion.

The 1980 amendments: (1) changed the proportion of program funds to be distributed at the Chairman's discretion to 34 percent of the excess remaining after the allocation of minimums; (2) legislated a population factor to govern 22 percent of the excess; and (3) required the remaining 44 percent to be distributed equally.

Impact on NEH.—The formula for distributing State Programs appropriations set by the 1980 legislation has made for an equitable distribution of funds to the individual State humanities councils. In addition, the Endowment has used the Chairman's discretionary fund in the last two years to improve the quality of humanities programs and projects in the States. For example, State councils compete for Exemplary Awards to support high quality projects initiated by the councils that can serve as models for other States.

c. Funding of U.S. Territories

Prior to 1980 the U.S. territories were entitled by the Act to the same amount of funding as the States and were required to meet the same matching requirements. The 1980 amendments continued the base funding provision, but the smaller territories (i.e., those with a population under 200,000) were not entitled to share in the 44 percent of the excess given to States on an equal basis.

Impact on NEH.—Both the Endowment and the territories have found the 1980 provisions to be satisfactory.

5. CHAIRMAN'S GRANTS

1980 Legislation.—The 1980 amendments raised the maximum amount of a "Chairman's Grant" from $17,500 to $30,000.

Impact on NEH.—The Endowment now refers to these grants as "Emergency Grants" to reflect more accurately their purpose. Only a few grants each year are awarded for the maximum amount; in FY 1984, for example, only four of the 14 awards for the year were for $30,000. Most awards over the last three years have ranged from $9,800 to $21,000.

6. APPROPRIATION AUTHORITY FOR OFFICIAL RECEPTION AND REPRESENTATION EXPENSES

1980 Legislation.—A provision was added to the NFAH Act in 1980 authorizing appropriations of up to $35,000 per fiscal year for "official reception and representation" expenses. The amendment also limited total expenditures in any given year for these expenses to $35,000.

Impact on NEH.—In FY 1982, the Endowment used $17,500 in appropriated administrative funds to cover reception expenses for the Jefferson Lecture. However, the Endowment's Congressional appropriations subcommittees questioned this practice and in FY 1983 the NEH General Counsel ruled that henceforth the agency would use only gift funds for the Jefferson Lecture reception expenses and would cease using appropriated funds for such purposes. In FY 1984 and FY 1985, appropriations acts pertaining to the Endowment have contained language specifically prohibiting the agency from using appropriated funds for reception and representation expenses.

7. DEFINITION OF "THE HUMANITIES"

1980 Legislation.—In 1980 the NFAH Act's definition of the humanities was amended by deleting "practice" from the phrase "the history, criticism, theory, and practice of the arts."

Impact on NEH.—This refinement has helped sharpen the definition of the humanities and clarify the distinctions between the missions of the Arts Endowment and the Humanities Endowment.

8. FEDERAL COUNCIL ON THE ARTS AND THE HUMANITIES (FCAH)

1980 Legislation.—In 1980 Congress expanded the authority of the FCAH by authorizing it to make studies addressing the state of the arts and the humanities "particularly with respect to their economic needs and problems."

Impact on NEH.—The FCAH has not undertaken any studies or made any reports which address the humanities "with respect to their economic needs and problems." The Federal Council has, however, submitted a study to the Congress on the state of employment opportunities for professional artists.

9. STUDY OF THE EFFECTIVENESS OF THE TREASURY FUNDS PROGRAM

1980 Legislation.—In 1980 a new section was added to the NFAH Act's administrative provisions directing the Endowment to conduct a study of the effectiveness of its Treasury funds program.

Impact on NEH.—The Endowment submitted the mandated report to the Congress in December 1982. The report found that most recipients of NEH matching grants have been highly successful in raising the required amount of third-party donations, and that this gift and matching grant mechanism did not result in undue administrative and financial burdens on grantees.

APPENDIX II

A BILL To amend the National Foundation on the Arts and the Humanities Act of 1965, as amended, and for other purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act may be cited as the "Arts and Humanities Amendments of 1985".

SEC. 2. Section 2 of the National Foundation on the Arts and the Humanities Act of 1965 (20 U.S.C. 951 *et seq* ., hereinafter referred to as "the Act") is amended by striking out paragraph (6) and by re-designating paragraphs (7) and (8) as paragraphs (6) and (7), respectively.

SEC. 3. Section 3(d)(2) of the Act is amended:

(1) by inserting "for the purposes of Section 5(1) and Section 7(h) only," after "(2)";

(2) by inserting "or humanistic" after "artistic"; and

(3) by inserting "or the National Council on the Humanities, as the case may be" after "National Council on the Arts".

SEC. 4. (a) Section 4(a) of the Act is amended:

(1) by striking out one comma and inserting "and" before "a Federal Council on the Arts and the Humanities"; and

(2) by striking out ", and an Institute of Museum Services".

(b) Section 4(b) of the Act is amended by striking out "and for institutions which preserve the cultural heritage of the United States".

SEC. 5. Section 6(f) of the Act is amended by striking out "$17,500" and inserting in lieu thereof "$30,000".

SEC. 6. Section 7(f)(2)(A) of the Act is amended by striking out "the humanities council in existence on the date of the enactment of the Arts and Humanities Act of 1980" and inserting in lieu thereof "the existing humanities council".

SEC. 7. (a) Section 9(b) of the Act is amended by striking out "the Director of the Institute of Museum Services,".

(b) Section 9(c)(2) of the Act is deleted in its entirety and existing paragraphs (3) through (6) are redesignated as paragraphs (2) through (5) respectively.

(c) Section 9(c)(2) of the Act as redesignated by subsection (b) of this section is amended by deleting "and the Institute of Museum Services".

(d) Sections 9(d) and (e) of the Act are deleted in their entirety.

SEC. 8. Section 10(d) of the Act is deleted in its entirety.

SEC. 9. Section 11(a) of the Act is amended:

(1) by redesignating paragraph (4) as paragraph (5); and

(2) by inserting the following new paragraph (4):

"(4) For the National Endowment for the Arts, the combined appropriations authorized in paragraphs (1)(A), (2)(A), and (3)(A) of this subsection shall not exceed $130,150,000 for each fiscal year 1986 through 1990. For the National Endowment for the Humanities, the combined appropriations authorized in paragraphs (1)(B), (2)(B), and (3)(B) of this subsection shall not exceed $112,090,000 for each fiscal year 1986 through 1990.".

SEC. 10. The first sentence of Section 11(a)(1)(A) of the Act is amended by striking out everything after "Arts" and inserting in lieu thereof "$102,650,000 for fiscal year 1986 and such sums as may be necessary for each fiscal year 1987 through 1990, subject to the limitation of paragraph (4) of this subsection.".

SEC. 11. The first sentence of Section 11(a)(1)(B) of the Act is amended by striking out everything after "Humanities" and inserting in lieu thereof "$84,090,000 for fiscal year 1986 and such sums as may be necessary for each fiscal year 1987 through 1990, subject to the limitation of paragraph (4) of this subsection.".

SEC. 12. Section 11(a)(2)(A) of the Act is amended:

(1) by striking out "October 1, 1985" and inserting in lieu thereof "October 1, 1990"; and

(2) by striking out everything after "shall not exceed" and inserting in lieu thereof "$9,000,000 for fiscal year 1986 and such sums as may be necessary for each fiscal year 1987 through 1990, subject to the limitation of paragraph (4) of this subsection.".

SEC. 13. Section 11(a)(2)(B) of the Act is amended:

(1) by striking out "October 1, 1985" and inserting in lieu thereof "October 1, 1990"; and

(2) by amending clause (ii) and the matter after it to read as follows:

"(ii) the total amounts received by the grantees and subgrantees of such Endowment form non-Federal sources, including the value of property donated, bequeathed, or devised to such grantees and subgrantees, for use in carrying out activities under paragraph (1) through paragraph (7) of Section 7(c); except that the amounts so appropriated to the National Endowment for the Humanities shall not exceed $11,500,000 for fiscal year 1986 and such sums as may be necessary for each fiscal year 1987 through 1990, subject to the limitation of paragraph (4) of this subsection.".

SEC. 14. Section 11(a)(3)(A) of the Act is amended:

(1) by striking out "October 1, 1985" and inserting in lieu thereof "October 1, 1990"; and

(2) by striking out everything after "shall not exceed" and inserting in lieu thereof "$18,500,000 for fiscal year 1986 and such sums as may be necessary for each fiscal year 1987 through 1990, subject to the limitation of paragraph (4) of this subsection.".

SEC. 15. Section 11(a)(3)(B) of the Act is amended:

(1) by striking out "October 1, 1985" and inserting in lieu thereof "October 1, 1990"; and

(2) by striking out everything after "shall not exceed" and inserting in lieu thereof "$16,500,000 for fiscal year 1986 and such sums as may be necessary for each fiscal year 1987 through 1990, subject to the limitation of paragraph (4) of this subsection.".

SEC. 16. Section 11(c)(1) of the Act is amended:

(1) by striking out in the first sentence everything from "$14,000,000 for fiscal year 1981" through "$18,000,000 for fiscal year 1985" and inserting in lieu thereof "such sums as may be necessary for fiscal years 1986 through 1990"; and

(2) by changing the comma after "responsible" to a period and deleting the remainder of paragraph (1).

SEC. 17. Section 11(c)(2) of the Act is amended:

(1) by striking out in the first sentence everything from "$13,000,000 for fiscal year 1981" through "$17,500,000 for fiscal year 1985" and inserting in lieu thereof "such sums as may be necessary for fiscal years 1986 through 1990"; and

(2) by changing the comma after "responsible" to a period and deleting the remainder of paragraph (2).

SEC. 18. (a) Section 2 of the Arts and Artifacts Indemnity Act (20 U.S.C. 971 *et seq.*) is amended:

(1) by inserting "(1)" after the subsection designation "(b)";

(2) by changing the period at the end of subsection (b) to a semi-colon and inserting "and" following the semi-colon; and

(3) by inserting the following new paragraph (2):

"(2) For purposes of this Act, the Secretary of the Smithsonian Institution, the Director of the National Gallery of Art, the member designated by the Chairman of the Senate Commission of Art and Antiquities and the member designated by the Speaker of the House shall not serve as members of the Council."

(b) Section 5(b) of the Arts and Artifacts Indemnity Act is amended by striking out "$400,000,000" and inserting in lieu thereof "$650,000,000".

(c) Section 7 of the Arts and Artifacts Indemnity Act is amended to read as follows:

"SEC. 7. (a) There are appropriated, out of funds in the Treasury not otherwise appropriated, such sums as may be necessary for the payment of any claim certified pursuant to Section 6(b), which claim is equal to or less than $100,000; *Provided, however,* That not more than $1,000,000 annually may be appropriated pursuant to this subsection.

"(b) There are hereby authorized to be appropriated such sums as may be necessary (1) to enable the Council to carry out its functions under the Act, and (2) to pay claims which are certified under Section 6(b) and which are in excess of amounts appropriated pursuant to subsection (a) of this section.".

SEC. 19. (a) Section 204(d) of the Museum Services Act (20 U.S.C. 961-68) is amended by inserting the following sentence at the end thereof: "Notwithstanding the preceding sentence, during fiscal year 1986 the Board shall meet not more than one time.".

(b) Section 209(b) of the Museum Services Act is amended by inserting "for fiscal year 1986" after "title".

(c) Effective October 1, 1986, the Museum Services Act is repealed.

SEC. 20. (a) Sections 2, 4, 7(a), 7(b), 7(c) and 19(c) of these amendments shall be effective October 1, 1986.

(b) Except as provided in subsection (a) of this section, these amendments shall be effective on the date of enactment.

ARTS AND HUMANITIES AMENDMENTS OF 1985

SECTION-BY-SECTION ANALYSIS

Set forth below is a section-by-section analysis of the "Arts and Humanities Amendments of 1985," a draft bill that would amend the National Foundation on the Arts and the Humanities Act of 1965, as amended (hereinafter "Act"), the Arts and Artifacts Indemnity Act, as amended, and the Museum Services Act.

Section 2 of the draft bill repeals language pertaining to museums in the "Declaration of Purpose" section of the National Foundation on the Arts and the Humanities Act. This language was added to the Act in 1984 by P.L. 98-306 which transferred the Institute of Museum Services to the Foundation. The Administration is proposing to abolish the Institute at the end of fiscal year 1986.

Section 3 of the draft bill amends the definition of the word "project" with respect to the construction of facilities. The current definition allows construction projects in Arts Endowment programs only. This construction authority is rarely used and is limited by the Act to demonstration purposes or other unusual circumstances where the project's purpose cannot be served in any other manner. As amended, the term "project" includes the construction of facilities only for purposes of the Arts and the Humanities Endowments' Challenge Grant programs. This amendment would re-establish authority in the Humanities Endowment's Challenge Grant program, which presently is not authorized to support construction projects, and would limit the Arts Endowment's authority which currently allows construction projects in programs other than Challenge.

Section 4 of the draft bill removes the Institute of Museum Services as one of the agencies comprising the National Foundation on the Arts and the Humanities. This section also proposes to delete language charging the Foundation to support "institutions which preserve the cultural heritage of the United States".

Section 5 of the draft bill would amend the authority of the Chairman of the Arts Endowment to approve certain grants without the prior recommendation of the National Council on the Arts by increasing the dollar limit on such actions to $30,000. The current statutory limit on such actions is $17,500; this level has not been amended since 1973. The 1980 amendments to the Act increased the limit on the comparable authority of the Chairman of the Humanities Endowment to $30,000.

Section 6 of the draft bill specifies that whenever a State chooses to establish a State agency to administer the State's humanities plan, that State must designate the existing humanities council as the State agency. The current statutory language requires that only humanities councils "in existence on the date of the enactment of the Arts and Humanities Act of 1980" are eligible to be designated the sole State agency. Such groups might no longer exist.

Section 7 of the draft bill proposes several changes to Section 9 of the Act. Section 7(a) removes the Director of the Institute of Museum Services from membership on the Federal Council on the Arts and the Humanities.

Section 7(b) deletes a requirement that the Federal Council consult with the National Museum Services Board and the Director of the Institute of Museum Services on major problems in carrying out the purposes of the Institute.

Section 7(c) deletes a reference to the Institute of Museum Services.

Section 7(d) of the draft bill repeals subsections 9(d) and (e) of the Act. Section 9(d) of the Act required a study of employment opportunities for artists. This study should be completed by June, 1985. Section 9(e) required a study on the Arts and

Artifacts Indemnity Act. A report on this study was presented to the President and the Congress in July 1983, fulfilling the requirements of this section.

Section 8 of the draft bill deletes language directing the Arts and the Humanities Endowments to conduct studies on the use of donations and leveraging private funds and to report their findings to the Congress. These studies have been completed and submitted to the Congress.

Section 9 of the draft bill adds language to the Act which creates ceilings on the authorization of appropriations for all Arts Endowment and all Humanities Endowment program authorities (definite, treasury, and challenge funds) for fiscal years 1986 through 1990. These caps are set at the total appropriation requests for these program authorities in the President's fiscal year 1986 Budget.

Section 10 of the draft bill provides for a five year authorization of definite program appropriations for the Arts Endowment, for fiscal years 1986 through 1990. It authorizes $102,650,000 for fiscal year 1986 and such sums as may be necessary for fiscal years 1987 through 1990, subject to the cap imposed by Section 9 of the draft bill.

Section 11 of the draft bill provides for a five year authorization of definite program appropriations for the Humanities Endowment, for fiscal years 1986 through 1990. It authorizes $84,090,000 for fiscal year 1986 and such sums as may be necessary for fiscal years 1987 through 1990, subject to the cap imposed by Section 9 of the draft bill.

Section 12 of the draft bill extends the authorization of appropriations for the Arts Endowment's treasury funds for five years. It authorizes $9,000,000 for fiscal year 1986 and such sums as may be necessary for each fiscal year 1987 through 1990, subject to the cap imposed by Section 9 of the draft bill.

Section 13 of the draft bill proposes several changes to the Act's language concerning the authorization of treasury funds appropriations for the Humanities Endowment. First, it would extend NEH's treasury funds authorization for five years.

A second change would have the effect of giving the subgrantees of the Humanities Endowment authority to certify gifts from donors for the purpose of receiving matching funds. Subgrantees of the Endowment are the grantees of the State humanities councils. Administrative procedures established by the Humanities Endowment under current law authorize only the *direct* grantees of the Endowment to certify gifts to release matching funds. Grantees of the State councils (i.e., the subgrantees of the Endowment) must at present forward gifts to their council for certification. The change made by the bill would permit extension to subgrantees of the current administrative procedure for certifying gifts. Thus, the grantees of the State councils would not need to forward gifts to their council, as they are now required to do. This would relieve the councils of an administrative burden and would enhance their ability to raise gifts and receive Federal matching funds.

State councils would be responsible for monitoring their grantees' certification of gifts to insure that they meet all Endowment eligibility requirements and other criteria for releasing matching funds. The Chairman of the Humanities Endowment would issue guidelines explaining and implementing this new procedure. This change would not impair the Humanities Endowment's oversight authority of the State councils since it regularly reviews the operation of the councils and has well-established audit procedures.

A third change would authorize for the Humanities Endowment treasury funds appropriations of $11,500,000 for fiscal year 1986 and such sums as may be necessary for each of the four succeeding fiscal years ending September 30, 1990, subject to the cap imposed by Section 9 of the draft bill.

Section 14 of the draft bill extends the authorization of appropriations for the Arts Endowment's Challenge Grant program for five years, through fiscal year 1990. It authorizes $18,500,000 for fiscal year 1986 and such sums as may be necessary for fiscal years 1987 through 1990, subject to the cap imposed by Section 9 of the draft bill.

Section 15 of the draft bill extends the Humanities Endowment's authorization of appropriations for Challenge Grants for five years, through fiscal year 1990. It authorizes appropriations of $16,500,000 for fiscal year 1986 and such sums as may be necessary for fiscal years 1987 through 1990, subject to the cap imposed by Section 9 of the draft bill.

Section 16 of the draft bill revises the authorization of appropriations for administrative funds for the Arts Endowment by authorizing such sums as may be necessary for each fiscal year 1986 through 1990 and by deleting the authority of the Arts Endowment to use appropriated funds for official reception and representation expenses. This authority has not been used and is not essential to the operation of the agency.

Section 17 of the draft bill revises the authorization of appropriations for administrative funds for the Humanities Endowment by authorizing such sums as may be necessary for each fiscal year 1986 through 1990 and by deleting the authority of the Humanities Endowment to use appropriated funds for official reception and representation expenses. This authority is not being used and is not essential to the operation of the agency.

Section 18 of the draft bill amends the Arts and Artifacts Indemnity (AAI) Act. Subsection (a) adds a restriction on the composition of the Federal Council on the Arts and the Humanities, the body charged with administration of the AAI Act, for purposes of the AAI Act. Because of the Constitutional defect raised by former President Ford in his statement on signing the AAI Act on December 20, 1975, four members of the Council are excluded from participation in the AAI Act duties of the Council. These four members, the Secretary of the Smithsonian Institution, the Director of the National Gallery of Art, the member designated by the Chairman of the Senate Commission of Art and Antiquities and the member designated by the Speaker of the House of Representatives, are not appointed in the manner prescribed in the Constitution for appointment of officers of the United States performing executive functions.

Section 18(b) increases the aggregate level of insurance available for art exhibitions under this statute at any one time to $650,000,000. The current statutory limit is $400,000,000. This increase is necessary to accommodate the effect of inflation on the value of art works since the current limit was established. It also would assist in meeting the increasing demand for this program. Based on program experience, it is anticipated that this amendment will have no budgetary impact. No financial obligations are incurred under this Act until a claim has been investigated and certified to Congress. Since 1975, only one claim in the amount of $100,000 has been certified to Congress for payment.

Section 18(c) establishes a permanent indefinite appropriation for certified claims of $100,000 or less, subject to a $1 million cap in any fiscal year. This mechanism for paying claims under the AAI Act will improve the efficiency of the program while maintaining an appropriate level of Congressional oversight. Without this provision, any payment of a claim (no matter how small) requires an additional Act of Congress. The single claim (in the amount of $100,000) under this program which has been certified to Congress waited 17 months from the date of certification, a process which required 9 months from the date the claim was filed, for payment.

Section 18(c) also continues the authorization of appropriations to the Federal Council on the Arts and the Humanities for administrative funds for the AAI Act. It authorizes the appropriation of sums necessary to cover certified claims which are in amounts in excess of those payable from the permanent indefinite appropriation.

Section 19 of the Act amends the Museum Services Act. Subsection (a) of Section 19 amends Section 204(d) of that Act to provide for no more than one meeting of the National Museum Services Board during fiscal year 1986.

Subsection (b) authorizes the appropriation of such sums as may be necessary for the administration of the Institute of Museum Services for fiscal year 1986. The President's Budget includes a request for an appropriation of $292,000 for this purpose.

Subsection (c) of Section 19 repeals the Museum Services Act, effective October 1, 1986.

Section 20 of the draft bill would make the amendments effective upon the date of enactment, except for Sections 2, 4, 7(a), 7(b), 7(c), and 19(c), which concern the Institute of Museum Services. These Sections would be effective October 1, 1986.

Mr. WILLIAMS. Mr. Bartlett.

Mr. BARTLETT. Thank you, Mr.—I will just call you Mr. Chairman, since Mr. Acting Chairman sounds so, so temporary.

Mr. AGRESTO. Thank you.

Mr. BARTLETT. Mr. Chairman, let me explore a few things with you. First, I want to commend some things that the Commission has been doing in the area of elementary and secondary education in terms of revitalizing, providing some sort of a renaissance in the classroom and for high school teachers in particular. I know one grant to a private institute in Dallas to teach teachers and not really to teach them, but to give them a chance to explore humanities and therefore bring it back to the classroom. I think that is a terribly, terribly useful approach.

Let me ask you first a question about matching. Could you describe for us what types of matching grants you now require, what leverage you receive, what your minimum is and what your average is, and whether you would have any thoughts on increasing that leverage and that match?

Mr. AGRESTO. We match at the agency basically in three ways. The first way is through our challenge grants program where the requirements is for 3 to 1 match with the Federal Government would be a 25-percent partner in the endeavors at hand. We match also with Treasury funds and there the match is on a one to one basis, we have been very successful in that program and very successful in raising leveraging money through the Challenge Grant Program. And we also have the occasion to match in a third way with our definite funds. We also can match with that money as well. We have been doing a significant amount of matching; we are pleased with the results.

We were requested to do a study of Treasury funds in our 1980 authorization. We have completed that study; we completed it in 1982, I believe, gave it to the Congress, and the results of that study in fact showed what, I think we already knew; that we had been very, very successful in using Federal funds to, in fact, garner other interests.

Mr. BARTLETT. Are you able to quantify today, or would you like to give for the record a quantification of your minimum match, and also your average match?

Mr. AGRESTO. The minimum match is 1 to 1.

Mr. BARTLETT. So all grants require a minimum of 1 to 1?

Mr. AGRESTO. Exactly. All grants that are matching grants. We do give some outright money. For example, a fellowship to a scholar; he is not required to match the money he gets for the year to study.

When we do matching, in fact, it is 1 to 1 except in the Challenge Grants Program, where it is 3 to 1.

Mr. BARTLETT. So it is, when you say minimum of 1 to 1, what you mean is 1 to 1?

Mr. AGRESTO. Yes.

Mr. BARTLETT. Do you have any recommendation as to whether that should be raised, increased, and if so, by any specific amount?

Mr. AGRESTO. I do not think that would be necessary.

Mr. BARTLETT. Would it be desirable?

Mr. AGRESTO. Nor desirable, I think, at this point. We are going to start at the agency, looking more closely at—I promised this to Senator McClure at my hearings the other day—that we would look again into our challenge grants program and at the same time we will also be looking at our matching program.

Right now I would recommend no changes. I think we are doing just fine there.

Mr. BARTLETT. Do you have any sense, in terms of the question that I had asked earlier, on refunding out of commercially profitable ventures. Do you first have any sense as to, how many ventures that you fund turn out to be commercially profitable as a percentage basis, and secondly do you think that that would be a suitable kind of requirement?

Mr. **Agresto**. Some of the ventures we engage in do turn out to be profitable. Generally speaking, these would occur, for example in the film projects that we fund and the media program, we do have our regulations, we do have rules that in fact require, after a certain amount of money has been gained that in fact money be returned to the Federal Treasury.

So that I must say these things are not often or generally profitable, but when they are, we recover the funds, at least in large measure, what we have put into them.

Mr. **Bartlett**. In the area of peer review, do you evaluate grant proposals after they have been completed? Do you do a postevaluation as to the success of that, and if so how do you then use that information?

Mr. **Agresto**. We generally, we have no official review mechanism. For example, if a person receives a fellowship, he writes a book, we do not review the book, but we can give you lists and will if you would like of how many of our grants have resulted in published material; how many of our grants have, in fact, resulted in films that have been shown on television. We even know the number that——

Mr. **Bartlett**. Is that criteria good or bad?

Mr. **Agresto**. Well, we are not displeased with what we have seen lately. We could not even tell you how many people, millions have seen X show or Y show. The judgment as to whether this was a—was this a good book, was that a wonderful film, was that a marvelous museum exhibit?

Believe me, we not only have our own things on that; we hear from others in the field as well.

Mr. **Bartlett**. You say you do not make any kind of a postproject evaluation, then, other than just the things you happen to see?

Mr. **Agresto**. It depends on the area. For example, we demand final reports from all of our grantees. In some programs we in fact—in all programs where there is written material, we demand that the written material as part of the grant be submitted to the Endowment, but we do not exercise the kind of oversight that looks at the volume and says, "Hmm, this is not as good a history book as another history book."

Mr. **Bartlett**. So you do not send it back through your peer review system?

Mr. **Agresto**. No. There is no—the truth is, however, if a person comes in for another grant, or if an institution comes in for another grant, what has happened in the past is in fact always on the record, and so the peer system will always look and say, "We gave a grant to this organization in the past, what was the result of that? How valuable was the material? How good was the output?"

On that score, sure. But where there is no official mechanism that says, "Now that you have printed the book we are going to have it re-reviewed," no.

Mr. **Bartlett**. One last question on the peer review system. What weight do you give to the grantee? That is, what weight do you give to the work that the grantee has done in the past, and what weight do you give to the merits of the actual project that is being proposed?

Mr. AGRESTO. I think the best way to put that is that we judge each proposal on the basis of the proposal itself. We do not ask—and this, I will get more specific in a second—but we do not ask who the person is, or is this person at a fine institution, or is this person well—known in the field. We ask: Is this a good proposal? The peer review system asks: Is this a good proposal? Is this an intelligent proposal? Does this make a significant contribution to learning, to teaching, or to knowledge?

But at the same time, let us take an example of a person asking for a fellowship, we will look and see, has this person—if it is a senior fellowship, has this person published? In what areas? What have been the scholarly responses to his publication?

The thing I would like to emphasize is, what we really read is that proposal itself and not say, "That person is attached to a certain institution; therefore it must be good." That we will not do.

Mr. BARTLETT. Thank you, Mr. Chairman.

For the record, it might be helpful if you could submit to us, and maybe you already have, an analysis of, or a list or some sort of an analysis of your peer review panels themselves. For one, I would really like to see the breakdown; which panels you have, and generally where the people come from.

Mr. AGRESTO. We in fact can do that.

If I may speak for a second about the peer review process, how it works, all proposals that come in through the Endowment are judged by panels. They are not permanent panels; panels are convened for every group of applications that do come into a certain area or field.

Those panelists receive the proposals at home; they read them there, and then almost, generally speaking, come to the endowment and deliberate collectively over these proposals.

Sometimes those proposals are sent in for further specialist review, if any questions were raised in the process of evaluation that need to be answered by specialists.

Then that proposal—the ones that are successful as well as the ones that were unsuccessful in that process—are reviewed by staff and we have panel recommendation, staff recommendation, outside review recommendation, that go through our national council that sits in various committees. Those committees read these proposals, read these recommendations, and then make their proposals to the full council which then refers their recommendations to me.

Mr. BARTLETT. If you could elaborate on that.

Mr. WILLIAMS. The gentleman's time has expired.

Mr. Coleman?

Mr. COLEMAN. Mr. Agresto, since you did not ask in your testimony for any substantial revisions in the act and requested a 5-year reauthorization, could you tell us of any instances where any significant issues have arisen that you have been unable to meet under the present statute. I believe you cannot. Is that correct?

Mr. AGRESTO. Yes; that is correct.

Mr. COLEMAN. And you were present when the chairman of the National Endowment for the Arts presented his testimony. I asked him a series of questions. Most of those you have answered in your testimony already, but the concern of the 1-year limitation also appears to be a concern of yours, largely due to planning for the foreseeable future; is that correct?

Mr. AGRESTO. That is correct.

Mr. COLEMAN. And as far as you know, all of the organizations, and the one that preceded you, the alliance, have polled their membership, and the substantial body of opinion is that a 5-year authorization would be much more preferable to a 1-year extension.

Mr. AGRESTO. That is absolutely correct.

Mr. COLEMAN. I want to reaffirm your commitment to participating in a series of oversight hearings and your full cooperation and your agency's cooperation in the event that an extension of more than 1 year might be granted by the Congress; that you would fully cooperate in whatever oversight functions that the chairman or others might want to pursue regarding the functioning of your agency.

Mr. AGRESTO. No question about that.

Mr. COLEMAN. Thank you, Mr. Chairman.

Mr. WILLIAMS. I want my friend to know that I completely agree with him, that a 5-year reauthorization is much preferable to a 1-year extension, and we shall have a 5-year reauthorization. That is what we are going to have. We are not going to have a 1-year extension. We are simply passing out a 1-year extension to get us by this terrible dilemma that we have of a 2-week timeframe to draw a bill.

Then we are immediately going to go into hearings and end up, very soon, with a 5-year authorization. A 1-year extension will not pass the Congress. I am not supportive of passing a 1-year extension through the Congress. I am supportive of simply moving very quickly, getting a bill out to meet my timeframe, to meet the required timeframes, and then properly focus on the legislation.

Mr. COLEMAN. Mr. Chairman, to clarify, since you brought it up again, what is your preference with regard to a 5-year reauthorization? What would the timetable on the legislation, when would we mark up in committee, for example?

Mr. WILLIAMS. The legislation that I am hopeful to find support for marking up in these two committees and in moving through the full committee would be for 1 year.

Mr. COLEMAN. That is what I thought.

Mr. WILLIAMS. But I am not supportive of seeing that legislation become law. I just want to meet our May 15 deadline with a quick extension.

In other words, I do not want to report a 5-year bill out on the floor and then have to go through the process of trying to pull it back for changes that we may want to make past the May 15 deadline.

So I am going to report two bills out; one in a hurry to meet the law, and then get serious, listen to the various constituents, report another one out for 5 years, quickly.

Mr. COLEMAN. How quickly do you anticipate, then, would it be 6 months or——

Mr. WILLIAMS. I really do not know. We need to talk with the gentleman, with Mr. Bartlett; with the full committee chair, and with many of you about an appropriate timeframe.

The National Endowment for the Humanities has proposed allowing challenge grant money to be used for construction on I think a three-to-one match. In 1973 the Congress amended the statute to maintain authority for renovation and construction of the National Endowment for the Arts, and to keep only renovation authority for the National Endowment for the Humanities.

Why is the Endowment now asking that we include construction?

Mr. AGRESTO. It has been my understanding that the loss of that construction authority was probably an oversight, just in the writing of that part of the bill. We did, in fact, have construction authority before that. It was never complained of. The arts have had it since then, continues to have it, and as far as I know also never complained of—and it would just, we do not expect to do any considerable business under this construction authority; it will save some institutions the awkwardness of having to call something a renovation or having in fact to do a renovation when in fact the construction would in fact be more appropriate.

We think that this would be an aid and a help to certain institutions, but we honestly do not envision this as a large problem.

Mr. WILLIAMS. As you know, the full committee which meets in this room is called the Education and Labor, and let me assure you that it is not just a parochial matter which I raise here, but rather a matter which the full Education and Labor Committee takes with earnest seriousness; and that is Davis-Bacon. Davis-Bacon affects the renovation and construction.

It is my understanding of the current provisions that the National Endowment for the Humanities does not come within Davis-Bacon because you do not have construction. Once you get it, you have to accept the provisions of Davis-Bacon.

I understand that the National Endowment is prepared to do that; is that correct?

Mr. AGRESTO. From what I gather, what might give us leeway here is that in fact within the construction authority we are requesting no Federal funds will be used; only gift funds will be used. So Federal funds will in fact not be used for construction. I could look into it further, but that may satisfy.

Mr. WILLIAMS. I do not find that. I find a couple hundred thousand dollars requested for what I assume would be construction money.

Mr. AGRESTO. It would all be third-party gifts that would be used for construction. No Federal money, no NEH money would be used for construction itself.

Mr. WILLIAMS. Thank you very much. We appreciate your patience and being here with us today.

Mr. BARTLETT. Mr. Chairman, if I might follow up on that last question.

Mr. WILLIAMS. I yield to the gentleman.

Mr. BARTLETT. I think the Davis-Bacon question—and this is frankly the first I had heard of it, fully needs to be explored, from my perspective. In any event, I do not think I am prepared to help do anything that would trigger such extraordinarily higher costs to various humanities organizations as Davis-Bacon would require.

You know, we Presbyterians have a saying that is "to be careful what you pray for; you might get it." So I for one would want to work with you and take a very careful look that we not "pray" for something that we get, and it then turns out it costs us a lot more than we obtain.

So I would seek your and the chairman's help and assistance in making sure that we know precisely what we are doing. I would not support an extension of something that would trigger prevailing wages over just simply a competitive bid.

Mr. **Williams**. No. There is no question about it. We will look into it further and report back to the committee.

Mr. **Bartlett**. Thank you, Mr. Chairman.

Mr. **Williams**. It is oftentimes considered to be more expensive to use some prevailing wage provision of Davis-Bacon. I am reminded of President Jack Kennedy's statement of concern to John Glenn when Glenn took off on the spaceship. Jack Kennedy said that he had great concern for anyone who was flying on the business end of a rocket that had been built by the lowest bidder.

We want to make sure that those institutions that are constructed for the National Humanities people are constructed by the very best workmen available to us.

There will be some additional costs in that. There always are.

Thank you again. We appreciate your being here.

Mr. **Agresto**. Thank you.

Mr. **Williams**. Finally, the most patient among us today is David Nelson, executive director of the Montana Arts Council, representing the National Assembly of State Art Agencies, and Dave is accompanied today by Ms. Robin Tryloff, chairman of the National Assembly of State Art Agencies, whose patience is equal to David's.

STATEMENT OF DAVID E. NELSON, EXECUTIVE DIRECTOR, MONTANA ARTS COUNCIL, REPRESENTING THE NATIONAL ASSEMBLY OF STATE ART AGENCIES, ACCOMPANIED BY ROBIN TRYLOFF, CHAIRMAN, NATIONAL ASSEMBLY OF STATE ART AGENCIES

Mr. **Nelson**. Thank you, Mr. Chairman. I was in full agreement with the switch in priorities until I found out that Bruce Sievers was in the room. It is a rare time when the humanities bump the arts, and particularly with a lame excuse about catching a train. Humanists I know miss the train about half the time.

Anyway, Bruce and I had a great collegial time working in Montana. I respect very much what the humanities do, and in Montana we work very closely together.

Mr. Chairman, members of the committee, I am executive director of the Montana Arts Council, and it is with an inordinate amount of pleasure that I address you today.

Yesterday, Montana and its congressional delegation celebrated with exceptional pride the dedication of a statue of our beloved Jeannette Rankin, which resides now in an honored place in the Nation's Capital. Pride in our State has never been higher. It was a remarkable day; I think you will agree.

I would like to quickly introduce a few distinguished guests. My remarks are relatively brief, but I do want to point out some really fine people who have spent a while here with us.

Jo-Anne Mussulman, who is my assistant. Jo-Anne has been known for her untiring efforts on behalf of the arts in our State. She will be retiring soon and we will miss her dearly.

I also want to acknowledge Terry Melton, who is executive director of the Western States Art Foundation. Terry got his start in Montana; was the first director of the Yellowstone Arts Center, and went on to other things.

Susie Freeman is with us. Susie? Maybe she had to catch a train. Susan Freeman is the chair in North Dakota and Mary Hayes is the executive director in New York.

Mr. Chairman, if you will indulge me today, I need to wear several hats, one of which is a member and a believer in the National Assembly for State Arts Agencies. As executive director of the Montana Arts Council since 1971, I have participated in design and implementation of this national organization, and Montana has benefitted greatly from it, and agrees with its recommendations as provided in written testimony.

In 1985, the national assembly celebrated a unique event. It was the year in which the total State appropriations exceeded the total appropriation to the National Endowment to the Arts, a remarkable accomplishment and a testimony to one of the soundest partnerships ever created between a Federal agency and State agencies.

Just so there is no confusion, please understand that there is a lot in common with the arts and the humanities, with the exception that the State arts agencies are autonomous organizations; elements of State government, whereas the humanities State committees are not.

We support the national assembly's recommendation for modifying the enabling legislation to make challenge grants available to State and local arts agencies, and a 5-year reauthorization, while also understanding that Chairman Pat Williams prefers a 1-year simple extension.

At this time if it is appropriate, I would like to ask Robin to say a few words. Robin Tryloff, who is the chairman of the National Assembly of State Arts Agencies and a distinguished colleague.

Mr. WILLIAMS. Please.

Ms. TRYLOFF. Thank you.

Mr. Chairman and Mr. Bartlett, my name is Robin Tryloff. I am executive director of the Nebraska Arts Council. I am here today in my capacity as chairman of the board of the National Assembly of State Arts Agencies.

We are pleased to be here. You have the testimony on behalf of our organization before you. I would simply like to emphasize our priority in the reauthorization process of the National Endowment of the Arts, and that is our request that Congress consider a modification to the existing authorizing legislation which would designate an appropriate portion of section 5L funds from which challenge grants are awarded to be made available to State and local arts agencies.

As I said, this is our priority within the reauthorization process. You have our other comments, but I wanted you to be aware of that. Thank you.

[The statement of Ms. Tryloff follows:]

PREPARED STATEMENT OF ROBIN TRYLOFF, CHAIRMAN, NATIONAL ASSEMBLY OF STATE ARTS AGENCIES, AND EXECUTIVE DIRECTOR, NEBRASKA ARTS COUNCIL

Mr. Chairman, members of the subcommittees, my name is Robin Tryloff. I am the chairman of the National Assembly of State Arts Agencies and the executive director of the Nebraska Arts Council. It is a privilege to speak to you today on behalf of the state arts councils and commissions in support of the reauthorization of the National Foundation on the Arts and Humanities Act, the Museum Services Act and the Arts and Artifacts Indemnity Act.

The National Endowment for the Arts has been a critical ingredient during the past twenty years in the astonishing extension of the arts throughout this country. The states have participated in and contributed to that growth in partnership with the federal government.

From the perspective of the state arts agencies, the Arts Endowment has been of significant assistance by encouraging our development. At the time of the creation of the Endowment there were only a handful of state arts agencies in the country. There are now active grants-making and programming arts agencies in each of the 50 states and 6 special jurisdictions, all using a combination of federal and state funds to assist the development of the arts.

Indeed the states have passed the developmental stage and are partners now with the federal government in public support for the arts. In 1985, total state appropriations for the arts at $163,983,735 exceeds federal arts funding for the first time and represents a 20.8 percent increase over state arts funding a year ago. Clearly, state legislatures understand that support for the arts is an important part of the budget.

With the combination of federal and state dollars, state arts agencies are in a unique position to support all the arts that are represented in each state and to provide access to the arts for all citizens.

In supporting reauthorization of the National Endowment of the Arts, the state arts agencies request that Congress consider a modification to the existing authorizing legislation which would designate an appropriate portion of Section 5(1) funds, from which challenge grants are awarded, to be made available to state and local arts agencies.

States would compete to receive the funds, matched with three public or private dollars for every federal dollar, to support state challenge grant programs or to generate new funds for state art agencies.

In the Endowment's 1980 reauthorization, Congress amended the NEA statute to identify state eligibility for challenge grants, but state participation has never materialized. Since 1980, only three states have received NEA challenge grants, and those were limited to applications on behalf of specified arts organizations. Of the total number of challenge grants awarded since the program was first begun in 1977, over half have gone to arts institutions in just four states.

Directing a portion of federal funds, such as NEA challenge grants, to state and local arts agencies would ensure that support is more equitably distributed. In addition, state arts agencies would be in a position to support institutions not now reached by the Endowment's challenge grant program, or the advancement program, institutions which are nonetheless faced with the need to stabilize their economic bases. We are suggesting a Congressional mandate for a program of support to state arts agencies which would be aimed at effecting a permanent state of change to further artistic excellence and make the arts available to more citizens.

We are aware that the Administration seeks to extend the NEA authorizing legislation for five years. While we too favor a long-term reauthorization, we understand that Chairman Williams prefers a one-year simple extension. Whichever length of time is adopted we hope that Congress will avail itself and the state arts agencies the opportunity to consider amending the NEA authorizing statute as we are suggesting.

The National Foundation on the Arts and Humanities Act has allowed for the development of a great variety of arts activities in every state in the country. We are pleased that the state arts agencies have been a part of that development and we look forward to the continued leadership that Congress provides to encourage the enhancement of state and local support for all the arts.

Mr. NELSON. Thank you, Robin.

A second hat I wear is as executive director of a State that has benefited substantially from its partnership relationship with the National Endowment for the Arts. I can truthfully say, without the leadership and sense of support of the National Endowment for the

Arts, Montana would not have had an effective state arts agency for the past 20 years. We have praise and admiration for Chairman Hodsoll, the first chairman to visit Montana. We feel he was truly moved by that visit, and moved quickly when he returned to Washington to encourage a number of his program directors to take a serious look at some of the unique developments and high quality arts activities occurring in our State.

Montana finds itself blessed with a series of events which have brought into existence a governmental cultural trust, which is enviable by most standards. We have invested approximately $8 for each individual in Montana, the interest from which is to be granted for cultural projects. What we have is a true Montana endowment for cultural support. This cultural trust has moved our ranking in State dollar commitment from the very lowest amongst States to a level which becomes an admirable goal for many.

What has occurred in Montana in the past 17 years in the development of our arts organization is truly phenomenal. But much is left to accomplish. Rural States have many unique problems to be addressed. Our rural communities are still a long way from accessing the arts in a way a great Nation such as ours should be able to provide. Rural America is changing; its issues are complex. Those communities whose base is in agriculture are going through very troubling times. In their context, the arts can bolster some very troubled people.

In rural States such as Montana, one of our flagship programs is Artist-in-Education. While all States value this program, in rural States it is central. The funding at State and Federal levels for this program is inadequate, in my opinion.

The third hat I wear is as a member of a regional arts organization. In Montana's case, that regional arts organization is the Western States Arts Foundation. While I will not elaborate on the many important services it provides, I will say we in Montana consider it one of the smartest investments of money, both State and Federal. Its primary goal is cooperation that expands the value of our arts dollar.

In closing, let me extend our gratitude to Congress for its support of the NEA and look to the future growth of a partnership that solves problems and then contributes to the cultural greatness of this country and to the State of Montana. Thank you.

[Prepared statement of David Nelson follows:]

PREPARED STATEMENT OF DAVID NELSON, EXECUTIVE DIRECTOR, MONTANA ARTS COUNCIL

Mr. Chairman, members of the subcommittees, my name is David Nelson. I am Executive Director of the Montana Arts Council. It is with an inordinate amount of pleasure I address you today.

Yesterday Montana and its Congressional Delegation celebrated with exceptional pride the dedication of a statue of our beloved Jeannette Rankin to reside in an honored place in our nation's capital. Pride in our state has never been higher.

Let me quickly introduce some distinguished guests in the room today—the Chair of the Montana Arts Council, Sue Talbot, Jo-Anne Mussulman, my assistant, whose untiring efforts and commitment to the goals of the Montana Arts Council are legendary, Julie Cook, our Director of Artist Services, Brenda Schye, the best arts advocate in the West, Terry Melton, Executive Director of the New York State Council on the Arts, and Robin Tryloff, Chairman of the National Assembly of State Arts Agencies—a highly respected colleague.

Mr. Chairman, if you will indulge me, I need to wear a number of hats today, one of which is as a member of and believer in the National Assembly of State Arts Agencies. As Executive Director of the Montana Arts Council since 1971 I have participated in the design and implementation of this national organization. Montana has benefitted greatly from it and agrees with its recommendations as provided in their written testimony.

In 1985, the National Assembly celebrated a unique event. It was the year in which the total state appropriations exceeded the total appropriation to the National Endowment for the Arts, a remarkable accomplishment and a testimony to one of the soundest partnerships ever created between a federal agency and state agencies. We support the National Assembly's recommendations for modifying the enabling legislation to make challenge grants available to state and local arts agencies and a 5-year reauthorization while also understanding that Chairman Pat Williams prefers a one year simple extension. At this time, if it is appropriate, I would like to ask Robin to say a few words.

My second hat I wear is as an Executive Director whose state has benefitted substantially from its partnership relationship to the National Endowment for the Arts. Without the leadership and sensitive support of the National Endowment for the Arts I can safely say Montana would not have had an effective state arts agency for the past 20 years. We have praise and affection for Chairman Hodsoll, the first Chairman to visit Montana. We feel he was truly moved by what he observed and that he moved quickly upon his return to Washington to encourage a number of his program directors to take a serious look at some of the unique developments and high quality arts activities occurring in our state.

Montana finds itself blessed with a series of events which have brought into existence a governmental cultural trust which is enviable by most standards. We have invested approximately $8.00 for each individual in Montana, the interest from which is to be granted for cultural projects. What we have is a true Montana Endowment for cultural support. This cultural trust has moved our ranking in state dollar commitment from the very lowest among states to a level which becomes an admirable goal for many.

What has occurred in Montana in the past 17 years in the development of our arts organizations is truly phenomenal but much is left to be accomplished. Rural states have many unique problems to be addressed. Our rural communities are still a long way from accessing the arts in a way a great nation such as ours should be able to provide. Rural America is changing. Its issues are complex. Those communities whose base is agricultural are going through some very trying times. In their context the arts can bolster some very troubled people. In rural states such as Montana one of our flagship programs is Artist-in-Education. While all states value this program, in rural states it is central. The funding at state and federal levels for this program is inadequate, in my opinion.

The third hat I wear is as a member of a regional arts organization. In Montana's case that organization is the Western States Arts Foundation. While I will not elaborate on the many important services it provides I will say we in Montana consider it one of the smartest investments of money, both state and federal. Its primary goal is cooperation that expands the value of our arts dollar.

In closing, let me extend our gratitude to Congress for its support of the NEA and look to the future growth of a partnership that solves problems and that contributes to the cultural greatness of this country and the State of Montana.

Mr. WILLIAMS. Mr. Bartlett?

Mr. BARTLETT. Thank you, Mr. Chairman.

I want to ask you also the question I had asked about matching. Do you believe that we should increase matching requirements throughout the Endowments? And would you describe the matching requirements that you require in your awards.

Mr. NELSON. Fundamentally, we operate on a bare minimum of a one to one match, but you also have to understand in our case, the better meshed that is, the more competitive it is. So that a good application, that has a two to one match is more likely to succeed over one that has a one to one match, unless there are overriding considerations.

Those overriding considerations can relate to some of the rural issues that I have discussed. Montana has very few major corporations. Montana has very few foundations. The fund raising Montana is remarkably done on a personal basis.

It is easy for us in a State the size of Montana to ascertain how hard people are working to raise their funds. So for our purposes, the application of some kind of formula would be a concern. We think that in lieu of that, that the competitive issue is the best judgment for us.

Mr. **Bartlett**. As I understand it, the State arts councils receive a 20-percent setaside under the current law.

Mr. **Nelson**. That is accurate.

Mr. **Bartlett**. Would you—are you proposing that we increase that setaside, or authorize a new pot of money, or decrease the amount that is going directly, or are we trying to clarify precisely what your proposal is with regard to the State arts councils?

Mr. **Nelson**. I might ask Robin to respond to the issue on a national level. On the State level, I can say from Montana's point of view, that the 20 percent setaside has been very important to development, particularly of rural States.

It would be my assessment that without congressional oversight and that if the National Endowment were left to its own purposes, it would tend to become very elitist. I think by having something of the nature of the 20 percent it is assured that a tremendous amount of growth can happen all across this country.

As far as what the requests are concerning challenge, I do not believe it affects the 20 percent that already exists.

Ms. **Tryloff**. If I may, the connection with the block grants you are referring to is historical, but currently is not a direct connection.

In the enabling legislation of the NEA, yes, State arts agencies do receive a percentage of the NEA's appropriation. Therefore, our grants go up or down depending on the Federal agency's appropriation.

When challenge grants were introduced in 1976–77 as a new program to the National Endowment for the Arts, the States therefore felt that that new appropriation would also be a part of this 20 percent. That was not the case. In 1980, the Federal legislation was changed, then, with specific language including State arts agencies and local arts agencies to be eligible for funds through the Challenge Grant Program. That also has not happened since 1980, and now we find ourselves in 1985 seeking a manner in which we can access these challenge grant funds.

The challenge grant is important for the previous question that you asked Mr. Bartlett, and that is matching funds. The National Endowment for the Arts has used matching funds as a technique to serve certain ends. In most of its programs, the match is one to one. The idea in the Challenge Grant Program was, creating foundations or other kinds of long-term stability for arts organizations, and therefore the match is a much higher ratio because of the goal that is the end goal, and therefore large institutions, for example, are primarily beneficiaries of that and are able to come up with those kinds of matching funds.

The State arts agencies and local arts agencies perceive the challenge grant funds on that ability to receive a federal grant, and then try and generate the 3-to-1 match as a way in which we can reach the mid-level institutions in our States, Nebraska and Montana being examples of having what we call major institutions for our States, but which are not eligible, or not capable of competing successfully on a Federal level, and yet our State arts agency is also not able to compete for these challenge grant funds.

Mr. **Bartlett**. Are you then supportive of Congress taking another 12 months to look at some of these issues? Do you believe there are improvements that we can make in the reauthorization over a multiyear period? Or would you prefer a plain vanilla 5-year reauthorization with no changes in the statute at all as we have heard other witnesses testify?

Ms. **Tryloff**. Are you asking us whether our, which our first priority is on; the language change or the 5-year reauthorization?

Mr. **Bartlett**. I am asking you whether you believe that there are changes or improvements that ought to be made in the reauthorization of the National Endowment for the Arts, If so, I think everyone knows that those improvements are not likely to be made if we had moved rapidly toward a 5-year reauthorization.

So if you want improvements of a substantive nature at all, then your answer would be that you would delay the 5-year reauthorization for a year so that we can consider those improvements.

So I am asking if you see improvements of a substantive nature that would be useful.

Ms. **Tryloff**. Yes, our proposal is an improvement in the enabling legislation, and it is our top priority. We would love to have both, but it is the one thing that is of primary concern to us. And if therefore we would have to relinquish immediate 5-year reauthorization in order to work on the language, that is what we would want to do.

Mr. **Bartlett**. Thank you for your testimony.

Mr. Chairman, I have not a train, but a plane to catch.

Mr. **Williams**. Deregulation has been of enormous benefit, obviously. Everyone is rushing to catch a train or a plane.

I have to rush to go to a Budget Committee hearing.

I want to, of course, thank both of you for very interesting and informative testimony. Ms. Tryloff, those who might agree with your suggestion for changes would tell you, correctly, that a 5-year authorization bill can still be reported out of the committee, and those changes made later; made on the floor of the House or particularly and most likely made in the Senate, because legislation takes a long time and it is a considered, thoughtful process. Thomas Jefferson described it as pouring tea from the saucer into the cup and back again, and all of that is correct.

Our dilemma is that we want to understandably protect the prerogative of your friends on this committee, to hear you out, you and other constituencies across the country, and then make our judgement in a timely, considered fashion as to which of your suggestions we want to take or which of our own recommendations we want to include in the legislation.

So it is more than a matter of now or never on your suggestions; although Mr. Bartlett makes a good point about that, but it is also a matter of us being part of this process.

David, I appreciate your leadership and good work in Montana. You are an exceptional addition to the things that we care about together in our State and in this country, and I am delighted to see you today. You are absolutely correct about yesterday's proceedings; they were grand beyond description, and Jeanette Rankin has now returned to the Capitol for the third and final time.

Before we conclude, I want to note that we also received written testimony from Susan Phillips, who is the Director of the Institute of Museum Services. Susan and I made a couple of efforts to visit personally before this hearing and schedules, primarily mine, unfortunately, did not permit that meeting. Susan was absolutely unable to be here today, but she did submit testimony which is very fine.

I want to briefly read from just a portion of it:

The legislation before you today to reauthorize IMS for administrative purposes until December 30, 1986.

In other words, museum services goes out of business with that. And now continuing—

> It is not a denial of the worth of our nation's museums nor does it repudiate the good that the Agency has accomplished over its 9-year history. It is, rather, a recognition of the severe Federal deficit and budgetary problems which affect all sectors of the economy, museums included.

I wish we could get Cap Weinberger to be that generous. I appreciate Ms. Phillips carrying out the requirements of her job in this administration. We appreciate her good testimony; we wish she could be with us today. Her testimony will be included as part of the record.

[Prepared statement of Susan Phillips follows:]

PREPARED STATEMENT OF SUSAN E. PHILLIPS, DIRECTOR, INSTITUTE OF MUSEUM SERVICES

Mr. Chairman and Members of the Committee, thank you for the opportunity to submit information today concerning the Administration's request for reauthorization for the Institute of Museum Services.

The Administration is requesting termination of the grant-making activities of the Institute and a one year reauthorization to provide for the orderly phase out of the Agency's activities. The Fiscal Year 1986 budget includes a request of $292,000 for this purpose.

Federal programs are created to do good. As soon as they come in to being a grateful constituency develops which strives thereafter to not only keep the program in existence, but also to raise its appropriations each year. IMS is no exception to this fundamental Federal principle.

The legislation before you today to reauthorize IMS for administrative purposes until September 30, 1986 is not a denial of the worth of our Nation's museums, nor does it repudiate the good that the agency has accomplished over its nine year history; it is, rather, a recognition of the severe Federal deficit and budgetary problems which affect all sectors of the economy, museums included. The reduction in the rate of inflation of the past few years has done more to help museums than all of the awards made by IMS. When this Administration took office in January of 1981, the inflation rate, as measured by the 12 month change in the consumer price index was 12.4%. Using the same gauge for the 12 month period ending February, 1985, the inflation rate stands at 3.5%. This 9% reduction represents $9,000 per year for an institution whose budget is $100,000 per year. This same institution is eligible to compete for IMS funds of $10,000. To a museum with a budget of $1,000,000 it represents $90,000. This same institution would be eligible to compete for not more than $75,000 of IMS General Operating Support funds. This reduction in inflation has benefited all museums, not just those who have received IMS funds. And no application process nor Federal administrative overhead was required for those who received this benefit.

IMS is proud of the contribution it has made to museums. In addition to the operating dollars it has provided, the director, the board, and the staff have participated in ongoing discussions concerning museum policies and practices which will continue to benefit those institutions which have participated in the application process. Our 1985 General Operating Support application form, developed by the IMS program staff with the advice of a panel of museum professionals who themselves had been applicants to and reviewers of IMS applications, has received wide praise. Some institutions claim to have received benefits merely from going through the process of filling out the form.

G. Rollie Adams, Executive Director of the Buffalo and Erie County Historical Society, sent these comments: ". . . the application forms are much improved, and they will serve as a useful learning device for all applicants, whether they are funded or not."

From John S. Carter, Director of the Maine Maritime Museum came the following comments: "Preparation of the application involves the efforts of many of our staff here and provides a mechanism of self-analysis and information sharing that is a healthy process in itself."

And from Kathy Borgman of the Friends of Arrow Rock, Inc. in Arrow Rock, Missouri: "I am new to the museum field, to this organization, and this is the first major grant I've completed. Regardless of the outcome it was a valuable experience for me."

It should be noted, that under the President's 1986 Budget, more than $16 million in support for our nation's museums will continue under the museum programs of the National Endowments for the Arts and the Humanities and from the Smithsonian's National Museum Act program. The primary responsibility of the Federal government, however, must be to foster a healthy economy by restraining government spending and bringing the Federal deficit under control.

As Director of IMS I serve two constituencies: the museums who compete for Federal funds, and the taxpayers who provide those funds. When those taxpayers have more money in their pockets to spend, as a result of the increase in the real buying power of their income from reduced inflation as well as the reduction in their tax rates, I am convinced that a fair share of their discretionary funds will be used to support local museums. As we present this request for close down of the agency, we hope that the support given to museums over the past 9 years by the American taxpayer will have left museums better able to meet the challenges they face in the years ahead.

Mr. WILLIAMS. Another reason not to hurry this bill is to be sure that we are not only protecting but fully enhancing the enormous value that museums will continue to have to America.

Again, our thanks to all of you. This hearing of the Subcommittees on Select Education and Postsecondary Education is adjourned.

[The statements of the American Arts Alliance; the Association of American Universities, American Council on Education; Terry Melton of the Western States Arts Foundation; Hon. Thomas J. Downey, a Representative in Congress from the State of New York; the National Assembly of Local Arts Agencies; Hon. Mary Rose Oakar, a Representative in Congress from the State of Ohio; Hon. Claudine Schneider, a Representative in Congress from the State of Rhode Island; and the American Association of Museums follow:]

PREPARED STATEMENT OF AMERICAN ARTS ALLIANCE

Mr. Chairman and Members of the Committee, on behalf of the American Arts Alliance, I wish to thank you for the opportunity to testify today on behalf of reauthorization of the National Endowment for the Arts.

The American Arts Alliance is a consortium of over 350 nonprofit professional performing and exhibiting arts institutions in metropolitan, suburban, and rural areas throughout the United States. Our members come from five constituent fields: theater, opera, dance, fine arts, and symphony orchestra, and include such major institutions as the Dallas Symphony Association and the Alvin Ailey Dance Theater, as well as smaller but equally vital groups like the Montana Repertory Theater and the Pennsylvania Stage Company.

Our foremost concern in reauthorization of the National Endowment for the Arts is that authorization levels be sufficient to sustain the growth the arts have undergone in recent years and meet the country's increasing demand for quality arts. We are well aware of the federal government's need to lower the deficit and to carefully weigh every spending priority. For that reason we recommend an extension of the present legislation for a period of five years to include spending levels as originally approved in 1980. It should be noted early in your deliberations that the Endowment's authorization legislation is brilliantly crafted and has allowed the Endowment to grow and prosper during its evolutionary changes.

The current reauthorization comes at a special time in the history of the National Endowment for the Arts. This year marks the agency's 20th anniversary, an ideal time to both reflect on the phenomenal evolution of art in America over the past two decades, and to consider the future needs of the Endowment in continuing its mission to pursue artistic excellence and accessibility. The arts in this country have grown tremendously over the past two decades—progress enhanced by the Endowment's existence. Even a brief look at the arts over the past 20 years reveals the considerable importance of federal involvement.

Among the most significant of the Endowment's contributions has been its influence in leveraging additional support for the arts. The existence of Endowment funding has been an imprimatur to potential funding sources, verifying to them that, indeed, art is important, and that the institutions receiving Endowment funding merit recognition and support. In this way, arts institutions have received money that might not have been available without the National Endowment for the Arts.

Another obvious result of Endowment support is the proliferation of new companies that has occurred in each of the art disciplines. In 1965 only a handful of nonprofit theaters existed; today there are more than 250. The field of professional opera experienced a 44 percent expansion in the decade of the 1970's; the preponderance of the approximately 125 professional dance companies now in existence came to maturity in the last ten years; symphony orchestras have added 115 professional institutions to their ranks since 1965; and art museums have experienced increases both in the number of visitors to their facilities and in participants for their classes, tours, and other educational activities.

Increased audience size has occurred in concert with the growth of institutions. A poll recently released by Louis Harris and Associates, Inc. shows that the arts are a significant part of life for increasing numbers of Americans. "The basic and exciting news", according to Mr. Harris, "is that live attendance at arts presentations continues to grow . . ." He reports that individual and group participation in the arts has risen concurrently and that 92 percent of the population feel that the arts are important to the quality of life in their community. Perhaps the staunchest measure of commitment is that a majority of the adult population indicated a willingness to pay additional taxes to support the arts.

In its February 1984 report entitled the "*Five-Year Planning Document, 1986–1990,*" the National Endowment for the Arts showed audience size has increased dramatically since 1965: from 1 million to 13.6 million for nonprofit theater; from 10.5 million to 23 million for symphony orchestras; from 4.6 million to 11 million for opera; and from 1 million to 16 million for dance.

Simultaneous with the growth in the numbers of companies and the size of audiences has been an expansion in creative activities and programs. In addition to performances and exhibits at their facilities, many organizations offer outreach programs that enhance the quality of life in communities across the nation. These free and reduced-price performances; performances for the handicapped, youth, and the elderly; tours; and educational activities have become an integral part of our national cultural life, but because few of them generate income, they are often the first to be eliminated when money becomes scarce. Since 1981, when Endowment funds were first cut, the number of educational concerts, tour performances, and free concerts offered by arts institutions has declined.

Notable changes have occurred within each individual field as well. The development of new works and the production of non-traditional materials are vital to artistic development. That these creative projects have been undertaken is evidenced by the fact that every year for the past decade, the Pulitzer Prize for drama has gone to a playwright whose work was largely developed for and first presented in the nonprofit theater. Similarly, opera companies have revitalized much of the American operatic repertoire. These projects are vital to a company's integrity but rarely attract private contributions. By earmarking special funds for their support, the Endowment has been pivotal in expanding the artistic horizons of arts institutions.

In the past few years, however, much of this progress has faltered and more and more, retrenchment has become the name of the game. The steady increase in the cost of doing business, which for several years has outpaced the growth in income for many institutions, has resulted in deficits that are big and getting bigger. The pressure to make financial ends meet has undermined the ability to nurture creativity and to guarantee quality in the arts. When repertoires are chosen primarily for reasons that have more to do with what will sell than with what is artistically vital to do, the future of artistic expression, creativity, and progress is in danger. The artistic deficit—the trade-off between financial and creative responsibilities—is a problem of increasing magnitude at institutions within all the disciplines.

The artistic deficits of orchestras cannot be measured by any objective yardstick. They can take many forms: a reluctance to program contemporary or unfamiliar music, a reliance on proven box-office successes rather than an investment in unknown artists, an insufficient number of musicians to perform the entire repertoire, and insufficient rehearsal time to adequately prepare new music. In recent years orchestras have had to make difficult decisions, and all have experienced artistic deficits.

Financial pressures have curtailed much of the development of America's nonprofit theaters. Theaters are expanding their productivity by simply lengthening the run of each play, rather than engaging in the creation of new plays and more productions. Productions from the classical repertoire are increasingly limited because many of the great plays of world literature are, with their large casts, ornate scenery, and elaborate costumes, quite simply, out of the question for most companies.

In opera, the artistic deficit has been felt in greater conservatism in programming, reduced numbers of performances and productions, and selection of repertoires based on the size of the production. When operas with large casts, greater orchestral forces, and larger choruses are avoided, there is a decline in the number of productions that form the core of the operatic repertoire. It is clear that reduced funds impair the ability of opera companies to inject vitality into the art form.

Fiscal difficulties have taken their toll on dance in various ways. New pieces that would otherwise be mounted are not being produced—32 percent of the companies participating in a June 1983 survey conducted by Dance/USA reported a decrease from the 1982 season in the number of new works introduced into their repertoires. Many companies have curtailed their tour schedules, and some have stopped performing altogether. The budgets allocated to renew and replenish materials—sets, works, costumes, talent, live music, and musical scores—have dwindled. Support for the training of new choreographers and companies has suffered as well.

For museums the pressure to raise funds and the high cost of doing business have eroded the capacity to take risks and to remain open and receptive to new ideas, new artists, and new art forms. Growing expenses have demanded that museums plan far in advance of an opening or exhibition, imposing frustration and inflexibility on curatorial staffs. That frustration is magnified by the need to present exhibitions with scholarly content as well as those with popular appeal, and has increasingly forced museums to choose between either education or entertainment. Museums as educational institutions must teach as well as delight, and they must be permitted to strike a balance between these two goals.

There is no question that financial constraints and their consequent artistic deficits exist and pose serious problems to arts institutions of all kinds. Nevertheless, the arts today occupy a far more vibrant and accessible position in American society than was the case before the creation of the National Endowment for the Arts 20 years ago. There is today a far wider awareness, appreciation, and enjoyment of the arts. That support and interest, due in no small measure to the Endowment's inspired and wise leadership, is a clear testament to the need for sustained Endowment activity.

When Congress established the National Endowment for the Arts in 1965, it told the country that the arts are a vital part of our national well-being and enrich our spiritual, intellectual, and emotional lives. Our request for reauthorization is made in the interest of continuing the Endowment's mission, enabling it to move forward into its third decade.

PREPARED STATEMENT OF ASSOCIATION OF AMERICAN UNIVERSITIES

The Association of American Universities, representing fifty of the nation's preeminent research institutions, and the American Council on Education, which represents 1700 institutions and organizations in higher education, are pleased to submit this written testimony to the Subcommittee on Select Education as it considers the reauthorization of the National Endowment for the Humanities on May 2, 1985. We respectfully request that this statement be included in the record of the hearing.

We have reviewed the legislation establishing the National Endowment for the Humanities and believe that there is no need for substantive changes in the legislation at this time. We would, however, like to make two points which we hope that the Subcommittee will consider in its deliberations during reauthorization:

(1) The statute should remain broad and flexible in order to allow the Endowment to respond to the needs of its constituency, and

(2) In a time of budgetary constraints, it is particularly important that the programs of the endowment remain focused on the support of humanities scholarship and that it expand its purview beyond that central focus only to the extent that additional resources are made available.

Although the activities of the National Endowment for the Humanities reach beyond college and university campuses, the nation's colleges and universities provide the only comprehensive institutional home for the humanities in our society. The National Endowment for the Humanities provides not only essential federal support for the humanities but its very existence provides a strong symbolic statement of the importance of the humanities disciplines in our society.

The delicate but well established partnership between our nation's colleges and universities and the federal government has produced an unsurpassed record of scientific achievement. We should like to mention three areas in which a partnership between the federal government and higher education is essential to achieve a similar record of excellence in the humanities.

First, the libraries on our campuses are an important repository of our cultural heritage. They are essential not only to our national appreciation of our past but also to the vitality of the new ideas that will inevitably form our future. Unfortunately, the resources of our libraries are in grave danger. Books printed on paper manufactured since the mid-nineteenth century are becoming too brittle to handle. Approximately 25 percent of the paper documentation in American libraries is so deteriorated that the information its contains must be transferred to another medium such as microfilm in order to survive. The progress of this deterioration can be slowed by deacidification, but the problem grows larger each year. This is not an isolated problem for individual university campuses or major libraries, but a question of the survival of our written heritage, which must be approached on a national basis.

We applaud the NEH's recent initiative of creating an Office of Preservation within the Endowment, and we hope that office will work closely with such organizations as the Library of Congress and the Council for Library Resources which have laid the groundwork for a national preservation effort. We realize that in a time of great concern about the federal deficit, requests for additional funding for any program should be made very carefully, but if there is a single area within the NEH budget where the budget request is modest in proportion to the need, it is certainly in the area of preservation.

Second, the nation's colleges and universities provide a home for most of the humanities scholars in the country, and the Endowment, by focusing its programs on scholars and scholarship, has wisely acknowledged that support of significant scholarly activity should be the core of federal support of the humanities. Grants from the division of Fellowships and Seminars and from the Division of Research Programs represent the largest source of funding for scholarly activity in the humanities. Continued support from NEH is essential to provide opportunities for scholars and scholarship.

Third, higher education is essential to the humanities community for educating the humanities scholars of the future. Graduate education and scholarly research are inextricably linked in our universities. The Endowment, which so effectively supports humanities scholarship, should actively support the education of humanities scholars. Although Congress has recently provided other opportunities for graduate students in the humanities by funding the National Graduate Fellows program, we believe Congress should assure the Endowment that its mandate is sufficiently broad to allow it to address perceived needs in the education of scholars as well as the support of scholarship and should encourage the Endowment to respond to such needs as resources become available.

The National Endowment for the Humanities has for the past twenty years borne testimony to the national importance which we attach to humanistic learning and clear thought. Reauthorization of the NEH with a broad mandate and a sharp focus will affirm those values.

To: Representative Pat Williams.
From: Terry Melton, Executive Director, Western States Arts Foundation.
Date: April 24, 1985.
Subject: Testimony to House Subcommittee on Select Education.

The on-going programs and special projects of the Western States Arts Foundation have been of utmost importance in its goals of promoting the arts in the West and of promoting the arts of the West to the rest of the Nation.

WESTAF's performing arts tour for 1984-85 reached an estimated audience of almost a quarter of a million people. Touring companies went to more than 150 communities in eleven states (including Hawaii as a new member of the foundation), presenting over 350 quality performances, residencies and workshops. There were at least 17 communities participating in the tour in Idaho, and 15 in both Montana and Arizona. In other states the number of communities served was at least as great since individual communities often serviced many outlying areas.

The communities reached in each state show well the wide rural outreach of the program: In Wyoming an estimated audience of 15,750 was reached in such locations as Big Horn, Sheridan, Riverton, Gillette, Big Piney, Rock Springs and Green River. In Washington, among other locations, performances went to Yakima, Moses Lake, Walla Walla, Pullman, Kent and Longview; in New Mexico the Rural communities of Taos, Silver City, Carlsbad, Gallup, Las Vegas and Farmington participated. In this connection it should be noted that 1984-85 was the first year that the foundation was not able to fund all requests for artists from western presenters.

Begun in 1975 with only five touring companies, the performing arts tour has grown to a roster of 45 companies in 1984-85 and over the years has been the principal vehicle for bringing arts to the communities of the West, exposing them not only to traditional or classic dance, theatre, and music, but also to cutting edge or avant garde artists and new works. The 1985-86 tour is scheduled to bring 55 performing companies to over 160 communities in twelve states, now including Alaska as the newest member of the foundation.

WESTAF's second aim of promoting the arts of the west across the Nation has primarily been addressed through special projects in various art forms designed to bring increased recognition to artists of the region.

In the area of literature, the 1984 Western States Book Awards were made to four western writers and their three small press publishers. To the publishers: Blue Moon, Breitenbush and Dragon Gate. The foundation provided assistance in production and marketing and coordinated national attention for the winning books. Winning writers were Eve Triem, an octogenarian Washingtonian, for "New as a Wave: A Retrospective 1937-1983" (lifetime achievement); Nancy Mairs, who is now working on her Ph.D. in Arizona, for "In all the Rooms of the Yellow House" (poetry); Alberto Rios, a professor of English at Arizona State University, for "The Iguana Killer" (fiction); and Clyde Rice, also an octogenarian from Oregon, for "A Heaven in the Eye" (creative nonfiction).

The success of the program can be seen in the fact that as a result of the award Rios has been featured by Esquire as one of the best of a new generation. Most dramatic, however, is the success of the awards for Rice, who had never written a book before. After the award for this memoir of a forester, artist, deckhand, and goat rancher, he became the subject of a New York Times article and numerous national features. In a review by USA Today the book was called one of 1984's ten best, and now a trade paperback edition by Avon (in a printing of 1,000,000) will be coming out late this spring. A biennial program, the WSBA is now receiving nominations for the 1986 round of awards.

To address the visual arts WESTAF has established the Western States Exhibition Series, of which two exhibitions have already displayed the talents of western visual artists at various museums across the country. The third exhibition is in the process of organization and selection. Combined audience for the previous two exhibitions has been estimated at 200,000 nationwide, and media attention to the second exhibition has reached 2,500,000 on all three commercial networks and PBS, as well as in major newspapers, magazines such as People, Smithsonian, and Newsweek, and art journals.

Exhibition artists benefiting from this national coverage include Ted Waddell, a Montana cattle rancher who was featured in Newsweek, Gaylen Hansen from Washington, John Fudge from Colorado, and Luis Jimenez from New Mexico. This attention of major museums, critics, galleries and media for the many previously "unknown" western artists has been an undeniable boon to the careers of those in the exhibitions, and also to public awareness of the visual arts in the West.

Another approach to promoting western arts nationally has been occasional publications by the foundation, such as Architectural Crafts, which presents the work of

100 craftspeople from across the West. Much of the work is not appropriate for galleries because of its scale, so the book has provided the first professional forum outside their home areas for many of the people. The results for craftspeople from such locations as Bliss, ID; Otis, OR; and Laramie, WY have been increased sales and professional contracts, and the crafts themselves benefit by greater public attention.

Continuing to pursue its double goal in support of western arts, WESTAF has reached out to rural western communities through the performing arts tour, and has brought western arts to the attention of the Nation through its special projects. In the future the foundation hopes to develop new channels to realize both these aims for as many art forms as possible. In these efforts the guidance and participation of the National Endowment for the Arts have been crucial to the nurturing of these programs.

The leadership and health of the Arts Endowment enables this foundation to provide regional services to more than half the land mass of the United States. The funding and energy of the Endowment allows us to push for increased private funding from American corporations. We are a wide-ranging, rural-serving organization and we count heavily on the financial and artistic health of this unique and responsible Federal agency, the National Endowment for the Arts. I urge your most positive considerations in the re-authorizing and funding of the Endowment.

Respectfully submitted.

TERRY MELTON, *Executive Director.*

PREPARED STATEMENT OF HON. THOMAS J. DOWNEY, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF NEW YORK

As Chairman of the Congressional Arts Caucus, I am particularly pleased to have the opportunity to share my comments on the reauthorization of the National Foundation on the Arts and Humanities Act of 1965 with the distinguished Members of the Postsecondary Education and Select Education Subcommittees.

This year marks the twentieth anniversary of the establishment of the National Endowments for the Arts and Humanities (NEA and NEH)—a time to look back over the past two decades with pride at the tremendous success of our unique American experiment in government cultural support. NEA and NEH—with the addition of the Institute of Museum Services (IMS), created in 1976—have not only helped spur an era of cultural growth unprecedented in our country, but have also symbolized our government's recognition of the value of the arts and humanities to our society.

Since the beginning of our nation's history, our federal government's involvement with the arts has been minimal. Not until the WPA programs of the 1930s did our government take any major steps in support of cultural activities. But the establishment of the National Endowments in 1965 signified our recognition that the arts deserve a place on our national agenda.

Today, after two decades, Americans are truly ready to accept the placement of cultural concerns firmly on our national agenda, and the decade of the 1980s finds a growing core of federal legislators willing to listen and poised to take action to strengthen this cultural agenda.

The National Foundation on the Arts and Humanities Act of 1965 marked the beginning of an era of tremendous growth and interest in all types of cultural activities. The number of major symphony orchestras has increased from 58 in 1965 to 192; opera companies from 27 to 102; theatres from 22 to 389, and dance companies from 37 to 213.

The 1984 Harris survey, "Americans and the Arts," shows the following increased percentages of American adults attending various arts presentations from the same survey in 1975 and 1980:

	1975	1980	1985
Movies	70	75	78
Live theatrical performance	53	65	67
Live popular music performance	46	53	60
Live musical theatre/opera performance		25	35
Live symphonic music performance	25	26	34
Live ballet/modern/folk dance performance	23	25	34

In order to meet this continuously increasing demand for cultural activity, our federal government support must remain strong. Furthermore, it is this federal support that has been essential as a catalyst for much private support. Since 1976, for example, the NEA Challenge Grant Program has contributed more than $313 million to more than 500 arts groups nationwide, while encouraging almost $1 billion in matching support.

Over that past twenty years all partners in our cultural support network have increased their support. Contributions from all levels of government, corporations, foundations, and individuals are all necessary to maintain America's burgeoning cultural vitality. Yet, for the past four years arts supporters in Congress have continually fought yearly budget decreases and proposals to eliminate various cultural agencies, proposed by the Administration. Once again, the fiscal year 1986 proposal provides only enough funds to close down an agency essential to our museum community—the Institute of Museum Services. As the Subcommittees review the legislation to reauthorize IMS, along with NEA and NEH, Members should oppose any attempts to eliminate or scale back the support provided by all three essential agencies.

Along with assuring strengthened support, the Subcommittees should examine ways the agencies can help theatres, opera and dance companies, orchestras, and museums establish long-term financial security, as well as programs to eliminate so-called "artistic deficits"—where few new works are being performed, because time and money for experimentation has decreased. Other questions to be examined include: How can programs for individual artists be strengthened? Can the legislation be amended to broaden access to cultural activities? What more can be accomplished to help with the cultural preservation of books, films, paintings?

Furthermore, the Subcommittee should review any avenues which will help alleviate the current crisis in arts education. According to the Harris survey, "The American people have not taken kindly to cuts in public school budgets dealing with the arts." A majority of 52 percent believe that schoolchildren in their area are being deprived of cultural opportunities. Recently, the Rockefeller Brothers Fund, which usually presents awards to outstanding arts education programs, has announced that they will not be giving the awards in 1985. Their reason for discontinuing the program: the declining quality of applicants.

The crisis in arts education is paralleled in humanities education. The 1984 NEH report, "To Reclaim a Legacy: A Report on the Humanities in Higher Education," states that millions of students graduate from college "lacking even the most rudimentary knowledge, about the . . . foundations of their nation and their civilization." Clearly, programs at both NEA and NEH, aimed at all levels of education from elementary through university, should be continued and expanded.

A final challenge for the Subcommittee as it considers reauthorization lies in the area of international cultural understanding. Last December at a dinner honoring the recipients of the Kennedy Center Awards, Secretary of State George Shultz stressed the importance of the use of the arts in foreign relations. Because there is greater stability in relationships between people than between governments, he stated, the arts can be used to create a "safety net" around which we can conduct our foreign relations. "The world knows us best through our artists," he concluded. Perhaps all three agencies—NEA, NEH, and IMS—could do more to promote international understanding through the arts and humanities.

Since they were established, these three major federal cultural agencies have had an outstanding record and, over the years, have received strong support by both Republicans and Democrats. This bipartisan commitment—continually strong in Congress—was questioned for the first time since 1965 by the Reagan Administration, but was reaffirmed early in 1981 by a Presidential Task Force. The Task Force Report to the President stated: "The strength of America's arts and humanities is essential to the well-being of the nation." Furthermore, the report stressed that "There is a clear public purpose in supporting the arts and humanities . . ."

With their limited resources, NEA, NEH, and IMS have helped fulfill this purpose. They affirm comments made by Daniel Grant last September in The Wall Street Journal: "Art is not escapism but a discovery, and its abundance and accessibility are factors in determining our quality of life. It is to maintain this that governments are created and on this basis that governments are judged."

Continuing and strengthening our federal cultural agencies will help assure that our government will be judged on this basis.

PREPARED STATEMENT OF NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES

Mr. Chairman and members of the Subcommittee, the National Assembly of Local Arts Agencies, on behalf of the over 2000 local arts councils, arts centers, municipal arts commissions and other local arts agencies in the United States, strongly supports the reauthorization of the National Foundation on the Arts and Humanities Act, as well as the Museum Services Act and the Arts and Artifacts Indemnity Act.

The National Endowment for the Arts has become an increasingly important and valued partner in the development and support of local arts agencies as the final link in the federal/state/local partnership of support for the arts in America. Through the development of the Test Program of Support for Local Arts Agencies, direct program grants, and federal support which reaches the local level through the state arts agencies, the National Endowment for the Arts has been a critical catalyst in the development of local arts agencies from one in 1949 to over 2000 organizations today. This has created access to the arts for far more people than ever had the opportunity previously and support and encouragement for quality arts activities and for art discipline organizations through local arts agencies.

The leadership that the National Endowment for the Arts has shown has also had significant financial implications for the arts at the local level. Over $300 million is now appropriated by local governments annually in support of the arts while private sector donations, individual giving, and earned revenue still represent the bulk of support for the arts locally. At the local level the presence of even a small amount of federal funding for the arts has consistently and dramatically leveraged many more dollars from these other sources.

In 1980, Congress created language in the authorization legislation (Sec. 5(1)) that authorized the Chairman to establish a program of support for the arts at the state and local level from these (Sec. 5(1)) monies. In our support for reauthorization, we also support the concepts that are indicated in this language. To activate these concepts, the local arts agencies request that a portion of these 5(1) funds be designated to fund state and local arts agencies on a matching basis. Such action would help distribute these funds more equitably, reach a far greater number of arts discipline institutions of varying sizes, and would be used to help effect long term stabilization of arts organizations, enhancement of artistic excellence, and availability of a greater variety of art to more citizens.

The National Assembly of Local Arts Agencies favors long term reauthorization and we understand that the administration has asked that the NEA authorizing legislation be extended for five years. Long term reauthorization allows for the time necessary to properly create and adequately test initiatives such as that suggested above. NALAA is also aware that the Subcommittee may prefer a one year simple extension. Our primary interest is that the reauthorization occurs. We are in support of whatever mechanisms will most effectively and productively allow the National Endowment for the Arts to remain a long term member of the federal/state/local partnership for support of the arts in America.

The significance of the National Foundation on the Arts and Humanities Act is clear. Quite simply, this act through the National Endowment for the Arts has changed and improved the quality of life in our country. The local arts agencies are proud to be a part of and a partner in this change. We look forward to the continuing support of Congress, the ongoing growth of the arts in America, and the increasing participation in the arts of all of our citizens.

PREPARED STATEMENT OF HON. MARY ROSE OAKAR, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF OHIO

I would like to thank the Committee for giving me the opportunity to submit my statement for the record, in support of reauthorization of the National Foundation on the Arts and Humanities Act of 1965.

The National Endowment for the Arts since its inception in 1965, has traditionally provided the largest single source of support for the Arts. While the Endowment does not have the capacity to provide complete funding for anyone it does award 5,000 or more grants annually to artists and non-profit Arts groups around the country. Since 1977, 100 million dollars in Endowment Challenge Grants have generated more than 800 million dollars in private donations to the Arts.

There is an important symbolism to federal funding for the Arts. For many potential donors, it signifies the value which the Federal Government puts on culture. When federal funding declines it becomes harder for the Arts to raise needed funds.

Among the many investments the Federal Government makes in America, the Endowment gives one of the greatest returns to people of all levels of income, age, and education. In my own City of Cleveland, Ohio, many talented children have been helped to be able to participate in a myriad of cultural programs. It has given an opportunity to many to develop their talents, through a positive creative outlet. Without the help of the Endowment they would be prohibit from doing so. Most importantly, the National Endowment for the Arts has given many young people an opportunity to foster their dreams of success.

The Endowment has supplied needed funds especially in the areas of Opera, Musical Theatre, Dance, Visual Arts, Minority and Inner-city Arts.

The National Endowment for the Arts is a very small agency with a budget that would be considered minute in proportion to the total federal budget. I believe that the Endowment since its inception has had a great impact on the quality of Arts in this country. Since 1965 public attendance of Art Galleries, Museums, the Theatre, Dance and Opera has literally mushroomed.

The National Endowment for the Arts has helped to make participation in the Arts more equitable for all. "The Arts represent the highest of human achievements, in which all who have the desire should also have the access . . ."

PREPARED STATEMENT OF HON. CLAUDINE SCHNEIDER, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF RHODE ISLAND

Mr. Chairman, thank you for this opportunity to express my strong and enthusiastic support for the reauthorization of the National Foundation on the Arts and Humanities Act of 1965, which expires September 30, 1985. Arts organizations contribute greatly to our cities' and states' vitality and prestige, and the Foundation's funding is an investment which touches all aspects of our lives, strengthens our economy and neighborhoods and provides an extraordinary return for our money.

The arts and humanities programs of our nation are priceless and irreplaceable assets which need to be continued. Reauthorization of this Act and a renewed commitment to support and preserve the National Endowments for the Arts and Humanities and the Institute of Museum Services (NEA, NEH, IMS) will have a very real impact on our nation's communities. The federal dollar support is essential as a catalyst for state and private support. Since 1976, the NEA Challenge Grant Program, for example, has contributed more than $131 million to more than 500 arts groups nationwide, while encouraging almost $1 billion in matching support.

I am happy to report to you the difference which federal support has made in my fair state of Rhode Island. One of Rhode Island's greatest resources, the arts touch every area of the state's life: the economy, community revitalization, tourism, our ethnic and cultural diversity, international understanding, and education.

The arts and humanities serve as an important contributor to the well-being of the balanced, healthy economy of Rhode Island communities. Based on a regional study, Rhode Island's nonprofit arts industry in 1979 had an annual spending impact in the state of nearly $110 million. Of course, this was just the nonprofit side of the arts coin. The profitmaking sector—from Warwick Musical Theatre to the state's more than 60 art galleries—added millions more. At the same time, the arts industry in Rhode Island also stimulates the economy by employing 5,600 people, more than Hasbro, Bostitch, Speidel, American Tourister and A.T. Cross combined.

The Rhode Island State Council on the Arts receives one-half of its budget through federal monies and works in cooperation with many other state agencies to promote the arts and humanities: among them, the Department of Economic Development, the Department of Transportation-Division of Airports, The Department of Mental Health Retardation and Hospitals, the R.I. Heritage Commission, the University of R.I., the Department of Environmental Management, and the Department of Elderly Affairs.

In an average year the Rhode Island State Council on the Arts (RISCA) funds projects and operations of over 60 different R.I. arts organizations statewide. These organizations, in turn, account for the bulk of the state's $110 million spending impact from nonprofit arts. RISCA's funding is a key element in the survival and prosperity of these groups. Most of RISCA grants are matched at least dollar for dollar by their recipients—the only exceptions are eight fellowships awarded each year to outstanding R.I. artists.

The arts, we see, contributes both to the basic survival of hundreds of artists and entertains and enlightens millions more in Rhode Island. In 1983, events funded in part by the State Arts Council reached statewide audiences totalling 1,246,200. In 1984, the Scituate Art Festival drew well over 100,000 people to one 3-day event.

Congress' strong bipartisan commitment to our National Endowments (NEA, NEH, IMS) was reaffirmed early in 1981 by a Presidential Task Force. The Task

Force Report to the President stated, "The strength of America's arts and humanities is essential to the wellbeing of the nation." We Americans, as a people of diverse and rich cultural backgrounds, will be strengthened by celebrating our own heritage and by learning of our international neighbors' heritage through all that the arts and humanities have to offer; we may more easily embrace a new international cultural understanding as Endowment programs—each with international programs—are set up to promote international appreciation of the arts and humanities that belong to the world.

The arts and humanities, I must also emphasize, are essential to a well-rounded education of valuable breadth and depth. The National Endowment of the Humanities' programs have funded special projects which target our school children and are essential in promoting and strengthening the humanities curricula in our schools. Students graduating from our nation's high schools and colleges must not lack in the most basic knowledge of the foundations of their nation and civilization.

Mr. Chairman, again, I appreciate this opportunity to share my beliefs that arts and humanities programs should be nourished and supported on the federal level so that they may continue to make a vital and robust contribution to our nation's economy, communities and schools. Our states' arts and humanities programs, as Rhode Island exemplifies, are made healthy and strong with Federal support through the National Foundations of the Arts and Humanities Act.

I urge the reauthorization of this Act and that all consideration be given to its five year renewal, at no less than current levels of funding. The arts and humanities teach us to celebrate all aspects of our lives: the struggles and glories of yesterday, and the challenges of tomorrow. Through this experience, we gain the strength of spirit and courage to cope with the sometimes tough realities of today.

PREPARED STATEMENT OF THE AMERICAN ASSOCIATION OF MUSEUMS

Mr. Chairman and members of the committee, the American Association of Museums appreciates the opportunity to submit testimony, concerning the reauthorization of the Institute of Museum Services, the National Endowment for the Arts, and the National Endowment of the Humanities. The AAM represents more than 1,800 museums of art, history and science in all parts of the country. We also serve museum professionals, and trustees, who together maintain these institutions in their service to the public. We would first strongly urge the members of this committee to reauthorize the National Foundation on the Arts and Humanities Act, the Arts and Artifacts Indemnity Act, and the Museum Services Act for a five-year period. This is especially important for the Museum Services Act because of the Administration's attempts, first through its budget requests and now through reauthorization, to eliminate the Institute of Museum Services. A five-year reauthorization of the Institute would affirm Congress' deep commitment to this agency.

The National Endowment for the Arts funds a wide variety of projects through their museum program. NEA funds museums, conservation centers and programs, as well as organizations that serve museums and museum professionals. The emphasis of endowment funding for museums is on projects and new activities of primarily artistic significance. The types of funding they can receive from the museum program at NEA range from support for special exhibitions to conservation training and treatment, to support for catalogues.

The impact of a grant from NEA is far greater than simply the amount of dollars an institution receives. NEA grants give museums a stamp of approval that enables them to raise two to four times the amount of the grant they receive from the endowment. In recent Congressional testimony, Roger Mandle, director of the Toledo Museum of Art, said that since 1973 the Toledo Museum had generated over $4,000,000 from the community from a total of $1,295,178 in NEA grants.

The National Endowment for the Humanities also supports museums through its Museums and Historical Organizations Program, a part of the Division of General Programs. The program supports exhibitions and educational activities aimed at providing the general public with a high level of accessibility to the study and enjoyment of the humanities. The recent availability of grants for collections study and management has also helped to preserve and make accessible significant humanities collections for use by scholars and the general public.

In addition to project support, NEA and NEH also provide museums with an opportunity to improve their long-term, financial stability of the institution through their Challenge Grant programs. Challenge grants require a three to one match, three new private dollars for every federal dollar. This support has encouraged museums to launch major fundraising drives which are used to build endowments for institutions, improve services and upgrade their facilities. Many times, as a result of a challenge grant, the matching dollars an institution receives continue to come in year after year as regular gifts to the museum.

The Administration's proposed reauthorization of the National Foundation of the Arts and the Humanities requests that the endowments' authority to assist construction be limited to the use of challenge grant funds rather than through ordinary grant funds. The Museum program at the Arts Endowment has provided critical support to museums for the renovation of their physical facilities for collection-related purposes. Grants of this kind have enabled museums to install climate control and refurbish storage areas. To eliminate endowment authority to use program funds for construction purposes might jeopardize the use of these funds for renovation. The AAM considers the current authority at NEA to be preferable and believes it should be extended to NEH.

The Administration also purposes to cap the authorized appropriations for definite and indefinite funds for NEA and NEH at the levels requested in its budget for fiscal 1986. The AAM recommends that the budget authority for NEA and NEH for fiscal 1986 be level funding based on fiscal year 1985 appropriations and "such sums" for fiscal year 1987 through fiscal year 1990. This would provide Congress with the flexibility to make appropriations consonant with the national interests and the needs of the cultural community.

Another program which is administered by the National Endowment for the Arts is the Arts and Artifacts Indemnification Program. This program indemnifies international loans of objects for exhibitions. It has encouraged foreign governments to entrust us with their precious and natural heritage, and enabled Americans across the county to enjoy the arts and cultural achievements of other nations. Without this program, many exhibitions would have been beyond the financial reach of even the financially strongest institutions. The first exhibition benefiting from the indemnity act was the King Tut exhibit which travelled to six cities in the United States. A more recent exhibit was the Vatican Collection which visited New York, Chicago and San Francisco. The Administration proposes to increase the aggregate amount of funds that can be authorized through the Arts and Artifacts Indemnification program from $400 million to $650 million, leaving in place the maximum amount which can be provided for an individual exhibition. The AAM supports the increase in the aggregate and recommends an increase in the maximum for individual exhibitions from the present $50 million to $75 million. The AAM also applauds the Administration for simplifying the claim procedure under the indemnity program.

The proposal made by the Administration to terminate the Institute of Museum Services is of grave concern to the museum community. The Institute is a small agency with a fiscal 1985 budget of $21.5 million. IMS offers particularly crucial general operating support grants to museums. Because of their collections and commitment to public access, museums have operating expenses for security, building maintenance, climate control and collections care that must be met every day. The Institute provides support for these everyday, general operating activities.

General operating support is the most difficult type of support to raise. Although these IMS grants are small, they help bring the need for this kind of support to the public's attention. No museum is exempt from the problem of raising funds for general operation. William Macomber, president of the Metropolitan Museum of Art, in recent testimony before the Congress, admitted that raising funds for operations was difficult for his museum, and money from IMS helped encourage this support from other sources. He called IMS support "the most valuable type of support you can get."

The new conservation grant program at IMS acknowledges the integral nature of collections maintenance and care in museum operations. The first round of grants have been awarded. The purposes of the grants cover every facet of collections care from surveys to pinpoint the conditions of objects and planning for proper storage and climate control systems, to the treatment of objects in danger of loss and captive breeding programs for endangered species.

IMS has a unique aspect to it that does not exist at the Arts or Humanities Endowments and that is its availability to all types and sizes of museums. Zoos, aquariums, planetariums, arboretums, science, children, and general museums, as well as art and history museums, may apply for funds from any of the funding categories at the Institute. Small museums, which may not have the staff or other resources to apply for grants at the endowments, may be able to apply for Museum Assessment Program grants at IMS. These grants provide technical assistance to museums on their operations and services to the public. MAP II, the second phase, provides a museum with an in depth review of collections management practices. These programs are especially directed towards the small or struggling museums that would find it difficult to get support from other sources.

The Administration proposes to reauthorize the Institute only through fiscal year 1986 and under sharply restricted terms that would facilitate the orderly termination of the agency. The AAM strongly opposes the elimination of IMS, and instead request that the budget authority for IMS for fiscal 1986 be level funding based on Fiscal 1985 appropriations, and that this committee reauthorize the agency for five years similar to its current legislative authority and for "such sums as necessary." The Institute has had a volatile history in terms of funding for the agency. The Administration has proposed its elimination in three of the last five years. Congress, however, recognizing the importance of the program has reinstated funds for the Institute and even increased its budget. Reauthorization of the agency for five years will emphasize the necessity and importance of the Institute.

[Whereupon at 2:10 p.m., the subcommittees adjourned, to reconvene subject to the call of the Chair.]

REAUTHORIZATION OF FOUNDATION ON THE ARTS AND THE HUMANITIES ACT OF 1965

MONDAY, JUNE 3, 1985

House of Representatives,
Subcommittee on Select Education and the
Subcommittee on Postsecondary Education of the
Committee on Education and Labor,
New York, NY.

The committee met, pursuant to call, at 9 a.m., at the Mark Goodson Theater, 2 Columbus Circle, New York, NY.

Present: Pat Williams (presiding), Mr. Bartlett, Mr. Weiss, Mr. Biaggi, and Mr. Owens.

Staff present: S. Gray Garwood, staff director; Celinda Lake, majority legislative associate; and Pat Morrissey, minority senior legislative associate.

Mr. Williams. If you will please be seated, we will begin. Good morning, my name is Pat Williams. To my right is the Congressman in whose district we are pleased to be this morning, Ted Weiss. And to Ted's right is Congressman Steve Bartlett of Texas. I want to welcome each of you to the beginning of a series of hearings on the reauthorization of the National Endowment for the Arts, the National Endowment for the Humanities, and the Insitute for Museum Services.

The Subcommittees on Select Education and Postsecondary Education will be holding these hearings throughout this summer in Washington and throughout the Nation. We plan to look at future directions for Federal cultural policy as embodied in the National Foundation Act for the Arts, the Humanities, and the Museum Services Act. We will be exploring a broad range of questions concerning the appropriate Federal effort toward the arts and humanities, how our current program should be adjusted to meet changing conditions and need of the society, and how well the Endowments and the Institute of Museum Services have been serving the American public. Today we inaugurate these congressional hearings here in New York. I am pleased to be joined by all of you.

New York City is a major center for all forms of artistic activity, expression, and learning. We can see in this city, and will hear from today, people representing both traditional and nontraditional art forms, mainstream and avante garde groups, Western European, Asian, African, and our uniquely American influences.

As such an amalgon, New York illustrates the tensions and diversities which affect us and to which we contribute by setting Federal policy. Also, New York City affords us the chance to see intense media and audience participation in the arts with increasingly egalitarian access to the arts. This highlights one critical goal as a democracy of our Federal arts policy, that is to make art accessible both as participants and viewers to people from the broadest economic and cultural spectrum, and to promote art, not only in our largest city, but across the Nation as well.

I have just come from the House Budget Committee meetings. Those discussions have made all of us aware of the need to examine every aspect of the budget in our efforts to reduce the deficit and to firmly set our goals and priorities for Federal spending. It is clear to me and all the members of our subcommittee that support for the arts and humanities must have an appropriate priority in this budget. It is a critical investment in our culture in strengthening our ability to face the problems which confront us, and in creating a society of grace, charm, and wonder.

As we grapple with these goals, we also want to be sure that Federal dollars are spent wisely, promoting creativity and excellence without imposing a single view of art. These are not easy issues, but they are critical for our time.

I thank you again for joing us today and exploring these questions and in highlighting the vibrant state of the arts and humanities in America today.

Before we begin, I want to turn to the ranking minority member of the Subcommittee on Select Education, Congressman Bartlett.

Mr. BARTLETT. Thank you, Mr. Chairman. I appreciate the opportunity to have these hearings, and we very much appreciate the hospitality that New York is providing us. I especially appreciate the variety of witnesses that we have before us today coming from a number of walks of life and a number of perspectives. This is the first hearing in the reauthorization—to contemplate a 5 year reauthorization as the chairman has stated, the subcommittee has recommended to Congress that we reauthorize the Endowment for 1 year pretty much in a status quo situation, and then take the next 12 months to take a look at ways to improve the National Endowment of Arts and the National Endowment of the Humanities. Now, I entered these hearings as a supporter of the endowments of both endowments. I also entered these hearings with a view of after 20 years to take a look at the status quo of the Endowment and to determine if there are ways to improve the National Endowment of the Arts and the National Endowment of the Humanities. So, during the hearings I will be focusing on a number of issues to which I don't have the answers, but I will be asking the questions of people who deal in the Endowments on a day-to-day basis. I will be asking questions such as: Should we increase the matching requirement above the usual one to one requirement to provide for increased leverage and increase in total funding for the arts? Should we explore the role for the Endowments in Art education? Is there a need for the Endowments to institute a postwork evaluation so that at the completion of the endeavor, whether it is in arts or humanities, the Endowments will take a look at what was accomplished with that grant? Should we increase the emphasis on emerging arts visa vie institutional arts? What role can Endowments play in emerging technologies and the use of technologies? And of course the eternal question, and that is—is there an improvement that can be made in terms of wider dissemenation of the arts and the endowment throughout the country? That is to say, west of the Potomac and west of the Hudson River.

New York City is indeed one of the foremost cultural centers of the Nation. There are other cultural centers of the Nation in addition. Last, I would emphasize that the overriding theme that I would hope that the witnesses, both today and throughout the year, will bring to the committee—two things really. One, is I would hope that the various witnesses could articulate for us and for the country in a quantitative and qualitative measure, the impact that the Endowments have had on arts and humanities over the past 20 years. That is to say what has happened for the good of the public as a result of the humanities that wouldn't have happened without them. And second, to articulate those ways in which the operation of the Endowments could be improved for the next 20 years. And I thank the chairman for having the hearings and the witnesses.

Mr. WILLIAMS. We are pleased to be joined by another member of this subcommittee, our friend and colleague, Congressman Mario Biaggi of a neighboring district here in New York. Mario, do you have a statement you wish to make?

Mr. BIAGGI. Well, I think we should move on and listen to the witnesses, but I have been on this committee for some 17 years and I have seen the effectiveness of the Endowment policy we created some 20 years ago. We would just like to get an assessment and views on where we are and where we are going. I am delighted to see my good friend and outstanding participant in this whole Endowment business, Art Commissioner Bess Myerson.

Mr. WILLIAMS. Thank you, Mario. And our colleague, Ted Weiss.

Mr. WEISS. Thank you very much, Mr. Chairman. I also want to add a word of welcome to you and to Mr. Bartlett for bringing this hearing to New York. It is always welcome to have Congress come and hear from our constituency and community as to our work in the arts. We like to think of New York as being the center or the capital for arts in the country, but the significant thing, I think, about the Endowment and its affects over the years, is that across the country now are artistic endeavors of a nature that had not been going on before you find every place. I think that that is tremendously important, both from the artistic and from an economic point of view, and I look forward to the testimony that will be hearing. Again, I thank you for letting me participate in the hearing.

Mr. WILLIAMS. Thank you very much.

Our first witness today will be the Commissioner of the Department of Cultural Affairs here in New York City, Commissioner Bess Myerson. Commissioner, we are delighted to have you with us here today. Your entire prepared testimony will be made part of the record, and you may summarize or deliver it as you wish.

STATEMENT OF BESS MYERSON, COMMISSIONER, DEPARTMENT OF CULTURAL AFFAIRS, CITY OF NEW YORK

Ms. MYERSON. Thank you very much, and I would like to welcome Congressman Biaggi and you, Congressman Williams, and of course, Ted Weiss and Congressman Bartlett. I am very pleased to appear before you today, not only for myself but also to represent Mayor Koch, and before I begin my testimony I would like to welcome all of you and the committee members to my home—our home. This building by the way, you must know, houses the Department of Cultural Affairs and the Convention and Visitors Bureau, was given to New York City by the Gulf & Western Foundation. This auditorium you are in has been recently renovated into a fully equipped screening facility through a very generous grant by a New York City citizen, Mark Goodson, our television producer. It is now called the Mark Goodson Theater. I name any room after anybody who gives us money. Because it is a special event and a special occasion and because we expect this to be profitable, I would like to invite you to have your coffee even though we have a very strict rule about prohibiting all food and drink in this room. But if you promise not to spot the carpet and not to put your feet on the backs of the chairs, you can pretty much do as you wish because we trust you.

I am very grateful to the subcommittees and to you, Congressman Pat Williams, for offering me this opportunity to say a few words on the subject that happens to be of critical importance to our city. You've come here today to hear testimony on what is for us a major industry. The arts constitute our chief crop. They are to us what wheat is to Kansas and what microchips are to Silicon Valley. I am sure you have heard the numbers, the very impressive numbers, that document the extent of the economic impact that the arts have on our region, but let me state them for the record. In the New York City region, the arts and culture industry has an overall economic impact of over $5.6 billion and employs in excess of 117,000 people. And just last month the Metropolitan Museum of Art released a study showing that last autumn's Van Gogh Exhibition brought some $226 million into the city. To our vendors, to the hotels, to the restaurants, to the taxicabs, to the shops they shopped in—$226 million, and that is one single exhibition of one institution. It is estimated that there are over 1,800 nonprofit arts organizations in New York City. Very few of them are the size of the Met, but they all play an increasingly important role in the economy of their communities.

As important as the arts are to us economically, they are every bit as important aesthetically, spiritually, and socially. It is from the arts that our neighborhoods in New York City derive much of their richness, stability, and pride. Minority communities in particular have benefited from the positive effects that a thriving community arts organization can have. There is no aspect of our lives as New Yorkers, as civilized citizens of the United States, that is not enhanced and ennobled by the arts. And I look with pride at the role the Government has played in making this city the cultural capital of this world. Three levels of government, city, State, and Federal, have been partners in their endeavor, supporting excellence and encouraging the deveopment of community resources. I have no doubt whatsoever that without the strong presence of the Endowment for the Arts in New York City over the past 20 years, our city would be culturally poorer, our artist population desparate and diminished, and our artistic energy vitiated.

The NEA has been extraordinarily successful in New York City in identifying artists and arts organizations of excellence from all the communities of our city, and in helping these individuals and groups to reach their public and their potential. This has been acheived through a sensitive and flexible administrative structure and funding levels, that while by no means overabundant, have been adequate to respond to a significant fraction of the expressed needs. In fiscal year 1984, the NEA made slightly over 4,000 awards nationwide totaling almost $145 million. Of these, over 1,000—some 35 million dollars' worth—went to New York City artists and organizations.

For the past 2 years, the department of cultural affairs has been the NEA's partner in a project that seeks to extend the reach and influence of the NEA even further. The Greater New York Arts Development Fund, which was among the first programs supported by the Local Arts Agency Test Program, matches Endowment funds with new city dollars to fund worthy projects proposed by arts groups that have not previously received Government assistance. This program's impact has been wide and deep and is an important example of the constant, thoughtful adaptation that has marked the NEA's existence. Since 1980, Congress has wisely and effectively resisted administration efforts to drastically reduce Endowment funding levels. New York City and the Nation owe you and your colleagues a tremendous debt. But victory is never complete or long lasting, and once again deep cuts are proposed and, of course, we urge you to continue the fight.

Arts funding on a Federal level is a recent development in our country. There has never been a time when the Endowment has been funded at a level that truly matches the great needs of the Nation's arts community. The Endowment has operated as leanly and efficiently as have the organizations that it supports. At the same time, we are all concerned, as we must be, with the mounting Federal deficit. It is, therefore, difficult to insist that the NEA be funded at its appropriate level, but we cannot allow the current modest level to be diminished in any way. Let me point out, not out of any boastful pride, but rather as a way of indicating that Government can do more, to where the city's own arts budget has gone in recent years. In fiscal year 1982, when the NEA's budget was reduced to $143 million, our department was allocated a total of $55 million. Currently your appropriation stands at $163 million, the city's allocation when the new budget is adopted in 2 weeks will assuredly top $100 million. I see Congressman Biaggi shaking his head, but really to your efforts and to Ted Weiss' as well, because of your involvement and your assistance in making things work. I must say that there isn't a week that goes by that I don't hear from a consituent of Congressman Biaggi, or Biaggi and Weiss themselves, complimenting a particular group and encouraging us to give it their support, and we need that as well.

So, on behalf of Mayor Koch, and on behalf of the New York City artists and our arts organizations, on behalf of the great and growing number of New Yorkers to whom the arts are centrally important, I thank you for your past good work, urge you to be wise and farsighted as you consider the reauthorization of the National Foundation on the Arts and Humanities and the Institute for

Museum Services. Our civilization is in the hands of our artists, and we must keep those hands strong. Our culture is both preserved and created within the shelter of our cultural institutions. We must keep the rain out and the fires burning.

[Prepared statement of Bess Myerson follows:]

PREPARED STATEMENT OF BESS MYERSON, COMMISSIONER, NYC DEPARTMENT OF CULTURAL AFFAIRS

Good morning. I am Bess Myerson and I am the cultural affairs commissioner for the city of New York. I am pleased to appear before you today not only for myself, but also to represent Mayor Koch. Before I begin my testimony I would like to welcome the committee members to our home. This building, which houses the Department of Cultural Affairs and the Convention and Visitors Bureau, was given to New York City by the Gulf-Western Foundation. This auditorium has been recently renovated into a fully equipped screening facility through a generous grant from television producer Mark Goodson and has been named the Mark Goodson Theater in his honor.

I am grateful to the subcommittees and to Congressman Pat Williams for offering me this opportunity to say a few words on a subject that is of critical importance to me and to my city. For you have come here today to hear testimony on what is for us a major industry. The arts constitute our chief corp. They are to us what wheat is to Kansas and what microchips are to Silicon Valley. I am sure you have heard the numbers, the very impressive numbers, that document the extent of the economic impact that the arts have on our region, but let me state them for the record. In the New York City region, the arts and culture industry has an overall economic impact of over $5.6 billion and employs in excess of 117,000 people. Just last month, the Metropolitan Museum of Art released a study showing that last autumn's Van Gogh exhibition brought some $226 million into the city. That is for one single exhibit at one institution. It is estimated that there are over 1800 nonprofit arts organizations in New York City. Very few of them are of the size of the Met, but they all play an increasingly important role in the economy of their communities.

As important as the arts are to us economically, they are every bit as important aesthetically, spiritually and socially. It is from the arts that our neighborhoods derive much of their richness, stability and pride. Minority communities in particular have benefited from the great positive effects that a thriving community arts organization can have. There is no aspect of our lives as New Yorkers, as civilized citizens of the United States, that is not enhanced and ennobled by the arts.

I look with pride at the role that Government has played in making this city the cultural capitol of the world. Three levels of Government, City, State, and Federal, have been partners in this endeavor, supporting excellence and encouraging the development of community resources. I have no doubt whatsoever that without the strong presence of the National Endowment for the Arts in New York City over the past 20 years, our city would be culturally poorer, our artist population desperate and diminished, our artistic energy vitiated.

The National Endowment for the Arts has been extraordinarily successful in New York City in identifying artists and arts organizations of excellence from all the communities of our city, and in helping these individuals and groups to reach their public and their potential. This has been achieved through a sensitive and flexible administrative structure and funding levels that, while by no means over-abundant, have nonetheless been adequate to respond to a significant fraction of the expressed needs. In fiscal year 1984, the NEA made slightly over 4,000 awards nationwide, totaling almost $145 million. Of these, over 1,000—some $35 million worth—went to New York City artists and organizations.

For the past 2 years, the Department of Cultural Affairs has been the NEA's partner in a project that seeks to extend the reach and influence of the NEA even further. The Greater New York Arts Development Fund, which was among the first programs supported by the local arts agency test program, matches endowment funds with new city dollars to fund worthy projects proposed by arts groups that have not previously received government assistance. This program's impact has been wide and deep, and is an important example of the constant thoughtful adaptation that has marked the NEA's existence.

Since 1980, the Congress has wisely and effectively resisted administration efforts to drastically reduce endowment funding levels. New York City and the Nation owe you and your colleagues a tremendous debt. But victory is never complete or long lasting. Once again, deep cuts are proposed. We urge you to continue the fight.

Arts funding on the Federal level is a recent development in our country. There has never been a time when the endowment has been funded at a level that truly matches the great needs of the Nation's arts community. The endowment has operated as leanly and efficiently as have the organizations that it supports. At the same time, we are all concerned, as we must be, with the mounting Federal deficit. It is therefore difficult to insist that the NEA be funded at its appropriate level. But we cannot allow the current, modest level to be diminished in any way. Let me point, not out of any boastful pride, but rather as a way of indicating that Government can do more, to where the city's own arts budget has gone in recent years. In fiscal year 1982, when the NEA's budget was reduced to $143 million, the Department of Cultural Affairs was allocated a total of $55 million. Currently, the NEA appropriation stands at $163 million; the city's allocation when the new budget is adopted in 2 weeks, will assuredly top $100 million.

And so, on behalf of Mayor Koch, on behalf of New York City artists and arts organizations, and on behalf of the great and growing number of New Yorkers for whom the arts are centrally important, I thank you for your past good work and urge you to be wise and farsighted as you consider the reauthorization of the National Foundation on the Arts and the Humanities and the Institute for Museum Services. Our civilization is in the hands of our artists. We must keep these hands strong. Our culture is both preserved and created within the shelter of our cultural institutions. We must keep the rain out and the fires burning.

Mr. WILLIAMS. Thank you very much, Commissioner. Of the $45 million additional appropriation that the arts have received, how much of that is public money and what share of it is private—or is it all public?

Ms. MYERSON. You mean in terms of our New York City budget?

Mr. WILLIAMS. Yes.

Ms. MYERSON. It is all—this is our city budget. This is the allocation from the mayor's executive budget and the board of estimate.

Mr. WILLIAMS. What is your total budget, and what share of it is private, if any?

Ms. MYERSON. We don't have private funding to the department of cultural affairs. The private funding goes to the institutions themselves. Our budget includes moneys to maintain operate some 30 institutions that the city owns. Institutions that live in city buildings or on city property. The Metropolitan Museum of Art is our museum. The Museum of the City of New York, the Queens Museum, the Staten Island Snug Harbor, the Botanical Gardens, the Bronx Zoo, and so on. These are institutions, when at birth, moved to city property. We keep them warm in the winter and cool in the summer, and make sure that they are always at their best and shining bright. We also have capital projects, capital funding, where we share the cost of new additions to buildings. The Metropolitan Museum of Art, for example, has a new southwest wing that will cost $24 million. We will share that by contributing $8 million to the cost. We also have a very large allocation of moneys to our individual artistic groups, our artistic entities, our people who come to New York to reach for success and to provide us with the entertainment and the cultural activity that we see. We fund out of discretionary program money some 200 groups out of 2,000 that make requests. So, with our $100 million, we still don't reach all those that we might. We have our program money where the city supports, for example, our philharmonic concerts in the park, the opera concerts in the park. We have our program money, capital money, and our maintenance money, and that equals $100 million. We fight very hard at budget time, and we have fought very hard to increase that. I must say that what is astonishing is that under our current mayor's terms in office, we started in 1978 with a budget of about $35 million, and the mayor with full recognition of what the impact of the cultural activity is in our city has been extremely generous, and has fought very hard for this budget.

Mr. WILLIAMS. Congressman Bartlett.

Mr. BARTLETT. Could you give us a rough breakdown of the $100 million, as percentage, that goes into programs, capital and maintenance?

Ms. MYERSON. The current division—it is approximately $60 odd million toward the maintenance of the various institutions, the capital budget is closing in on $40 million, but a little below. The program budget is probably about $7 million. The capital budget is difficult, it shifts. There are also several projects that the department funds, of course, the city gives us the money, but which are tremendously important to us, and those are our citywide programs. A program called, arts exposure, which receives many hundreds of thousands of dollars. We hire individuals to go to the schools and provide music and art instruction entertainment to the schools. When Ted, and Mario and I went to school—maybe not Ted—but we had music appreciation classes, and art appreciation classes, and much of the cultural activity flourishing in that schoolroom and in the auditorium. Extracurricular activities after school to keep us off the streets, and to keep us reaching for potential careers. These are almost nonexistent in our schools today. Our arts exposure panels, select people for poetry readings, small quartets, ethnic music. It is just a fantastic program, and we try to keep our borough presidents generously supporting that as well.

Mr. BARTLETT. Of the $7 million in program money and the $40 million in capital money, do you require or do you have generally a match or leverage money from private contributions or from other contributions—one of the things that we are going to focus on is whether the National Endowment for the Arts should increase its own match which is typically a one to one match, although challenge grants are three to one. Do you have a match requirement?

Ms. MYERSON. We don't really have it specifically, but what we have done is gone—of course, we are ex officia members of all the boards of all the institutions we support, and they are not all large ones like the Metropolitan. We have small ones where the city's contribution is over 50 percent, goes up to 75 percent in some instances. We are trying to reduce that so we have an evenhanded contribution. We do in attending the meetings, and in meeting with the boards, and in discussing plans with the directors, encourage them and try to assist them in raising private funds. As a matter of fact, we had a report that came to us about 3 years ago from a commission assigned to the department of cultural affairs, a mayoral appointed commission, that came out with a report recommending that city funding be reduced in those instances to no more than 50 percent. We are trying to work with those smaller organizations to bring that about in a relatively short period of time, over the next 2 or 3 years. Corporations and private philanthropic and charitable sources in the city are extremely generous. We do also meet with the representatives of the corporations who give the funding to the institutions to find out where they are going. To know that they are as knowledgeable about those institutions in need and the individual artists in need as we are.

Mr. **Bartlett**. Do you have any sense of any ways that we can improve the Endowment, as to what their priorities are, how their priorities can be improved—are you pretty happy with the way they make their grants now, or have you looked at that?

Ms. **Myerson**. I must say that we in our city are extremely grateful to the National Endowment for the generosity that they have shown the city——

Mr. **Bartlett**. Other than the geographic priority, but within the priority as to between institutions—do you have any sense that too much of the fund is going one way, or too little is going to somewhere else?

Ms. **Myerson**. No. I do think that under Mr. Hodsoll they have shown very fair and very sensitive judgments in making appropriations. I have been here for 2 years watching the funding that they have decided on, and seeing the way in which the institutions have responded to them and the institutions that they have selected, which are very creative and very exciting entities, I would not have any judgment to pass on how they make those decisions.

Mr. **Williams**. Congressman Biaggi.

Mr. **Biaggi**. Bess, how do you respond to the criticism that the thrust of the Endowment, as a matter of policy, is toward Western European culture rather than American art and diversity that you find in America?

Ms. **Myerson**. I'm sorry, can you repeat that—that the NEA grants are encouraging?

Mr. **Biaggi**. That the direction is toward Western European culture rather than American culture?

Ms. **Myerson**. Well, I don't know whether that is true. We certainly respond in a very intense way in this city to our ethnic needs. As a matter of fact, this year this budget, which sounds very generous but actually was limited in terms of the requests we made—we increased our appropriation to the Puerto Rican Traveling Theater, for example, from $10,000 to $100,000, and excluded many, many of the requests that had come in from other groups out of necessity. We increased our contribution to Arthur Mitchell—you see, the point is, these are really world class institutions. They are born in a neighborhood that strives to encourage the local people to participate. The Harlem School for the Arts, the Caribbean Cultural Festival—there are so many smaller institutions that I think have been born out of the desire of Americans, of immigrants, to express their feelings in terms of what their cultural heritage is all about. I haven't heard that accusation, and I wish you would explain it. But I don't know.

Mr. **Biaggi**. That criticism comes from various groups, may well be the groups that have not been granted.

Ms. **Myerson**. I wonder if anybody here from my staff knows what the proportion of our American institutional support is. It's a very strange question, I think, and it is a strange thing for me to contemplate because I suppose that we all come from some part of the planet and then settle in here, and then create our own kind of art whether the derivative is Western European or Oriental or Hispanic, I don't know that there is a special preference given to one over the other.

Mr. **Biaggi**. Well, it seems to me that historically the initial stages would be toward Western European culture, now with the advent of other groups, the Hispanics, and the Caribbeans and all other community groups who are now getting involved. They would attempt to insert themselves into the picture, and some of them feel that they are not getting the kind of response that they feel others are getting.

Ms. **Myerson**. Well, we do try to help, and I'll tell you what it is really, Mario, more than anything else that when they try to raise funds in the private sector, I find in many instances perhaps corporate money comes to them, but in terms of individuals they really have to educate their own people in terms of giving—that I have found. When we have visited many of these smaller institutions and spoken to members of the boards and so on, they are not as educated and trained in giving and fundraising as other groups are. I think they do have more trouble raising money, and that is what we recognize. That is why we try to give them the city's imprimatur by giving them money. Then they go out and say that the city does support us to the tune of this sum and, therefore, we are credible. Now we can reach out to other institutions for money.

Mr. **Biaggi**. I have a breakdown of each local art council with relation to the Italian participation, four boroughs we have information, which is fine. In relation to Manhattan, there is no such information available. It is from your department. Is there any reason why there isn't any such information?

Ms. **Myerson**. You're talking about the NEA money that is regranted?

Mr. **Biaggi**. Probably. Because you have four organizations in the Bronx that do well, and five in Brooklyn, well, they have none in Staten Island despite the fact that you have 40 percent of the population Italian, and we have information that there are two in Queens, but with relation to Manhattan, there just simply isn't any information. I just don't understand why we don't have any information?

Ms. **Myerson**. Somebody is going to get fired unless you come up with an answer.

Mr. **Biaggi**. Well, then I assure you I have a pocketful of information.

Ms. **Myerson**. I don't have that many people to fire, we have a very small staff, Mario. I see—I guess the Italians are just not speaking up, but the fact is that——

Mr. **Biaggi**. First time!

Ms. **Myerson**. No such information available. Do we not support any Italian groups in Manhattan? I tell you we probably don't know if they are specifically Italian, but I think that we are certainly not discriminating, and we will provide you with that breakdown of that list.

Mr. **Biaggi**. I didn't suggest that you were.

Ms. **Myerson**. No, I am just trying to think—that is interesting that you should have done that research, and I compliment you on it. But, Randy, do you have any—we have a lot of Italian opera. The Italian cultural groups or Italian community groups that have cultural programs that we support that I can think of offhand are in Staten Island or Brooklyn primarily.

We will get them for you. We will have them by the end of the day before you leave here.

Mr. **Biaggi**. Thank you.

Mr. **Williams**. Gentleman's time is expired. Mr. Weiss?

Mr. **Weiss**. Thank you very much, Mr. Chairman. I really don't have any questions. I simply want to state for the record that which all of you here know and the city certainly knows, that the government of the city of New York and the people of the city of New York are able every once in a while to encourage, to induce, to persuade Commissioner Myerson to give up her private endeavors and come back to serve us all, and we are extremely grateful for that. And I just think that ought to be noted for the record. Thank you.

Ms. **Myerson**. Well, I owe it to the city. I attended some extraordinary institutions without pay, Music and Art High School, Hunter College. I received my education and my musical education here, and I must tell you to that I was privileged to play at Carnegie Hall, which, now in my position, I encourage great support for that institution because I don't want that to disappear. Some of the other institutions have disappeared in my own lifetime. I thank you very much for being here and I welcome you to our building, to our city and I hope you meet with great success. And, of course, you can count on us to help you, lobby for you, do whatever we possibly can.

Mr. **Williams**. Thank you very much, Commissioner. We appreciate your testimony and good counsel. Our second panel today is the vice president for cultural affairs of Philip Morris, Inc., Frank Saunders, and from Lou Harris & Associates, Lou Harris. If you gentlemen will come to the witness table. Your entire testimony, as with the others, will be without objection printed in the record, and you may proceed. Mr. Harris, will you begin?

STATEMENTS OF LOU HARRIS, POLLSTER, LOU HARRIS & ASSOCIATES, AND FRANK SAUNDERS, VICE PRESIDENT FOR CULTURAL AFFAIRS, PHILIP MORRIS, INC., REPRESENTING THE AMERICAN COUNSEL FOR THE ARTS

Mr. **Harris**. Mr. Chairman, my name is Louis Harris. I am a resident of New York City. For 6 years I was chairman of the American Counsel for the Arts, and today I am currently a board member of that organization. I would like to present here today briefly the main findings from a study called, Americans in the Arts, which is the fourth such study. It is a poll taken of over 1,500 adults nationally meaning that each adult had an equal chance of being represented in that study. This study was sponsored by Philip Morris, who has been associated with all four such studies that we've done. We are thankful to Philip Morris for their financial backing, and above all let me say, Mr. Chairman, we wouldn't have done the study had it not been under certain conditions, which means that had it been done for your subcommittee, for the National Endowment for the Arts, had it been done for any group, we would only have done it under the highest professional standards and the utmost objectivity. This may be a matter of concern because there have been, I see, some other studies surfacing, which I am sorry to say may be less than objective about the arts given the fact that the arts have had a rooting over the past decade in fact rather than fancy.

Until recently, somehow as a country, we have known very little about how the arts touch our people, what they mean to them, what role the arts play in the lives of our citizens. Well, now we are able to report definitively that the arts are indeed no less than an indispensable part of life itself. Three of every four Americans say that the arts give them, quote, "pure pleasure"; 73 percent say it gives them an uplift from everyday experiences; 71 percent say a positive experience in a troubled world. The arts represent nothing less than the color, emotional feeling, the quickening of the creative senses to a bigger majority of our people. For example, more people than ever have participated in a national election go to a sports event in the course of a year or have traveled across this continent or even traveled abroad. Here then, are some numbers derived from this study which translate for just this past year into the penetrating reach of the arts into our national life today. It is no surprise that 78 percent say they've attended a movie, that is 134 million adults, but 67 percent, almost as many, have attended a live performance or a play, a musical comedy, pantomime, or other theater—115 million adults; 60 percent have attended a live performance by pop singers, bands or rock groups—103 million, but 35 percent have attended a live performance of opera or musical theater, that is 60 million Americans. Some 34 percent have attended live performances of classical or symphony music by orchestras, chamber groups, or soloists, 58 million. An equal 34 percent have attended a live performance of ballet or modern folk or ethnic dance, 58 million. A much higher 58 percent have attended exhibits, paintings, drawings or sculture, at art museums—just under 100 million. By any measure, these numbers put the arts into the mainstream of American life. Indeed, anyone who might claim that the arts are the haven of the elite or the privileged few or the rarified culturally advantaged, is simply talking patent nonsense, and mark that well.

The basic and exciting news is that live attendance at arts presentations continues to grow despite the fact that many have proclaimed that ours has become a culture dominated by the electronic media, especially television. It is well to keep in mind that by 90 to 9 percent in our study the majority of the public feels that, quote, "To see something performed live on stage is more meaningful and exciting than watching it on television." That is up from an 81 to 13 percent majority who felt that way back in 1975. Now, the arts are not only audiences, but they are also participants, this is often forgotten. The number of adult participants is way up there in the tens of millions of people who actually involve themselves in the arts week by week, month by month, year by year.

For example, 80 million adults in this country are seriously invovled in photography; 75 million in needlework. One might say that isn't art, it is artistic indeed to the people who do it; 53 million play a musical instrument; 50 million paint, or draw, or work in graphic arts; 43 million write stories or poems, which is fascinating; 38 million sing in a choir or choral group; 36 million participate in ballet or modern or ethnic dance; 29 million make pottery or ceramics; 15 million sculpt or work with clay, and 12 million perform or work with theater groups. By any measure, the arts are a critical creative outlet for millions upon millions of our citizens. Indeed, 72 percent of all of our people in this country say they'd sorly miss the arts if they weren't available where they now live. Despite this depth of feeling, the American people also feel there is something of a crisis in the arts. And most of it centers on where and how to get the money to finance the arts properly.

One area where the financial crunch is felt most strongly centers on the issue of the arts in education. Bess Myerson touched upon this briefly. Nine in every ten people are convinced that children who are in public schools should be, quote, "Exposed to theater and music, dance, exhibitions of paintings and sculpture and other cultural events." But a majority of 52 to 41 percent nationwide believe that schoolchildren in their area are being deprived today of cultural opportunities. A sizable and rising number of people believe that specific arts courses should be offered with credit, and note what some of these are, writing stories and poems, 83 percent think that that should be for credit. Drawing and painting, 78 percent; acting, 80 percent; music appreciation, 75 percent; dance, 53 percent; voice or singing, 74 percent; photography or film making, 58 percent; and art appreciation, 69 percent. All those majorities think they should be offered in the schools for credit, not optional, not after school, but part of the mainstream curriculum. And on the key question of how to pay for the expansion of arts in education, the public is indeed in a no-nonsense mood, by 74 to 21 percent, a big majority believed such arts courses should come out of the regular school budget instead of being provided only when additional or contingency funds are available.

Clearly the arts are viewed as a major and indispensible part of the education of young people in America. There is rising sentiment that young people are being shortchanged today by the way the arts are treated in education. The arts have become a proud heritage in this country, and people feel they are a critical part of the vital heritage that they want to pass on to their children. Another key area is that of governmental funding for the arts—no small matter of concern to this subcommittee. The Reagan administration has made much of its emphasis that funding for the arts should be increasingly dependent on the private, rather than the public sector. Repeatedly, spokespeople for the administration have urged that Federal and other governmental fundings should decline and private sources should pick up the slack. Well, the public has the impression as a result, and indeed the arts have become much more dependent on the private sector. However, that does not mean that they think that is the way it should be.

For example, nationwide 55 percent of the entire public thinks there should be more rather than less Federal financial assistance for the arts, up from an even 50 percent that felt that way in 1980. An even higher 64 percent want to see State government funding for the arts increase, up from 60 percent 4 years ago; 67 percent want to see local funding for the arts up, that is up from 64 percent 5 years ago. To be sure, even higher percentages want to see increases in contributions from individuals, 86 percent; foundations, 81 percent; and corporations, 77 percent. In other words, it is pluralistic not exclusively one or the other.

The fact is that people in this country want to see more money given to the arts by both the public and private sectors. In no way do they sympathize with efforts to cut the amounts given to the arts by the Government. For example, a solid 62 to 33 percent majority favors a matching program under which the Government will put up $1 for every $3 raised in the private sector. Most of all, at a time not noted for public eagerness to pay higher taxes, nonetheless there has been a sharp rise in the number of people willing to pay higher taxes themselves in order to increase the Federal funding for the arts.

It is an interesting thing, Mr. Chairman, the President says he is adamantly opposed to a tax increase, I think it is fair to say—I would say this is an observer of your august body—that you are in no way eager to start raising taxes in this session or next, and yet when we go out and we ask people how do you feel about raising your own taxes for the arts, and I'll get into the specific amounts, uniformly and by big margins people say, "Amen, we are willing to pay more taxes for the arts." If that isn't a measure of what the arts mean to people, then I don't know how to measure public opinion nor how to assess situations like that. Let me give you some very specific items; 72 percent of the people, and I daresay go ask your own constituents you won't find them much off this, are willing to pay $5 more in their taxes for the arts. That's up from 58 percent in 1975—note the big increase; 66 percent are willing to pay $10 more in taxes, and that is up from 51 percent in 1975; 61 percent are willing to pay $15 more taxes, up from 46 percent in 1975; 53 percent are willing to pay $25 more in higher Federal income taxes to fund the arts federally, up from 41 percent in 1975. By any measure there is clear mandate for increasing Federal financial support for the arts. It is nothing less than travesty and total misreading of public opinion to reach any other conclusion.

The clear message people are sending is that the arts you are seeing is in desperate need of help, especially in the financial area. The people themselves are being highly generous. They are not asking for support and then ducking when confronted when putting their own pocketbooks where their demands for public and private financing are. They are willing to see their own taxes go up in order to see the arts grow. These past 4 years have been difficult years in the area of financing the arts. The struggles to maintain the levels of Federal funding of the arts, there have been enormous battles in monumental proportions as some of you are well aware, yet public sentiment for increasing that funding continues to grow, and grow, and grow. The reason in not hard to find. We live in an era of great stress where an increasing amount of time is spent earning money to make ends meet, and where leisure time, we find in the same study, keeps going down and down and down. This in turn makes leisure time a far more precious commodity. When people choose what they want to spend that shrinking free time on, increasingly they say the arts. The arts for many is what makes it all livable and endurable, so in committing for the arts, the people themselves are committing no less than to nurture and to replenish their very souls and their spirits, and as urgently as possible they want their voices and desires heard and acted upon by the establishment in all sectors of our local and our national life. Thank you, Mr. Chairman.

Mr. **WILLIAMS**. Thank you, Mr. Harris. Mr. Saunders?

Mr. **SAUNDERS**. I am Frank Saunders, staff vice president for cultural affairs in Philip Morris, Inc., and like Lou Harris, he's an old friend of mine, I live on Manhattan Island in New York in Congressman Weiss' district, and I've lived there for many, many years. And I am on the board of directors for the American Counsel for the Arts. I'd like to talk with you today about the National Endowment as I have been requested to do, drawing on Philip Morris' experience in supporting the arts for more than 25 years. Clearly, the arts are not self supporting. They cannot live on what they earn. If they boost prices, they limit their audience to a precious few. If they minimize risk, they limit themselves to surefire hits and huge blockbuster exhibitions. The penalty of limiting audiences and limiting risk is cultural erosion. The arts do not benefit from exclusion or restraint. They flourish when they are accessible and when they are free to grow, to innovate and take chances. Fortunately, the arts have rarely had to make do with what they could take in at the box office. There have always been patrons, in Ancient Greece the leading citizens put up the cash to support the plays of Aeschylus, Sophocles, and Aristophanes. The great princes of the state and church supported celebrated painters, sculptors, and composers throughout most of the world.

In this country of ours, princes of commerce and industry footed the bill for culture. This American tradition made individual philanthropy the mainstay of our arts until well past the middle of the 20th century. Now, this country is in the middle of a It is clear that this could not begin until support of the arts had broadened. The most significant development in this process was the formation of the National Endowment for the Arts only 20 years ago. I think is a very important thing to be considered by this committee. It is a very young Federal foundation we are talking about. The NEA was not the first example of public support for the arts. New York State, for example, had started its council on the arts 6 years earlier than that. But the formation of the National Endowment set the stage for the present flourishing of the arts nationwide. The Endowment directed support for the arts has stimulated the support of others. NEA dollars have primed the pump, and have had an overall multiplier effect generated in returns far greater than the Endowment's comparatively modest program of challenge grants alone could create.

Since NEA's beginning, State support has risen to match Federal support almost dollar for dollar. Local governments now put up almost twice what the Endowment does. Most important is the way in which contributions from the private sector—individuals, foundations, and corporations—have escalated. Private sector contributions climbed to $4½ billion in 1984, up more than 50 percent since 1981. I know best the direct relationship between levels of NEA funding and the rapid growth of contributions from the business community. In 1967, the year after the NEA was formed, corporate contributions to the arts as near as we can tell amounted to only

$22 million. But as NEA support increased so did support from corporations. In 1979, NEA appropriations reached $150 million, and American companies made grants totalling $435 million. Last year, NEA got $162 million, and the Business Committee for the Arts estimates that corporate contributions exceeded $600 million, nearly 4 times as much. Over the years, Federal funding for the arts has prompted more and more companies to follow suit—companies which had never before given to the arts. And in due course, the Federal example has prompted them to increase their support. NEA's example does more than stimulate support. It guides the flow of private sector funds to increase access, encourage creativity, and promote the development of talent.

As Henry Rogers, chairman of Rogers & Cowan in Los Angeles, explained in the hearing in Washington, corporate representatives look to the Endowment today as a "stamp of approval", assurance that particular enterprises have artistic merit and are worthy of support. You have no idea what a good stamp that is when you take it into a board room of a large corporation. Most members don't know art and when they find out that the NEA has approved this, they are much more inclined to accept the project than they might otherwise be.

We at Philip Morris have benefited from NEA's sense of mission. Without it, we could never have sponsored so many exhibitions or brought them to so many people in so many different communities throught the country. We place a high value on the judgment of the Endowment, and on more than one occasion its involvement has helped us decide to sponsor a particular show. Phillip Morris makes a comparatively heavy investment in the arts. Fully one-third of our corporate philanthropic dollars go for art support, and not all the projects we sponsor are traditional, predictable, or mainstream projects. We helped to underwrite the Brooklyn Academy of Music's "New Wave Festival," a showcase for new composers and choreographers. We have supported work by the choreographer, Twyla Tharp, and the composer, Philip Glass. Our grants go to a wide range of groups in a great many places—to arts councils and artists' colonies, the Dance Theater of Harlem, the Richmond Ballet, and the Symphony Orchestra of the New York Housing Authority. But we are perhaps best known for projects like the Metropolitan Museum of Art's traveling exhibition—the "The Vatican Collections: The Papacy and Art," which was held in 1983. A more recent show we sponsored, "The Precious Legacy," brings Judaic treasures from Central Europe to American museums—specifically from Prague, Czechoslovakia. In fact, that show opens today in the Wadsworth Atheniam (ph) in Hartford, where I am going this afternoon for the press review. Later this month, another expedition we've underwritten, "Primitivism in the 20th Century," opens at the Dallas Museum of Art.

Often in partnership with the NEA, we support good art and art that is good for business, for society at large, and for our company. As our former chief executive officer, George Weissman, put it, "Our business activities must make social sense, and our social activities must make business sense." It makes sense to us and other companies now to support the arts in cities and towns where our plants and offices are located. Art forms a link between the corporation and the community, strengthening the community and its economy, providing jobs and tax revenues, and travel and tourist dollars. Art enriches the lives of our employees, and helps companies attract and hold key managers and executives. It also makes sense for us to sponsor traveling shows and expeditions that pay off in good will and good press.

It also makes sense to support projects that reach into the communities where our customers live and help meet the growing desire of Americans to enjoy and participate in the arts, which Lou's studies have proven. We must recognize this growth of desire—this newly realized hunger for the arts for what it is. It is the proof, the evidence, that the partnership of government and the private sector can change not only the state of the arts, but the needs of the Nation. This growth of interest is the result of growing support translated into more performances and more exhibitions, more opportunities to see, to hear, and to take part, in short, more access for more Americans. Increased access has sharpened rather than satisified American's appetite for the arts. Recently, Philip Morris commissioned that study which Mr. Harris just went through, and I have those findings in case he didn't. But he's done that, and I am not going to trace through those again. I think it is worth repeating, that the study found that better than 25 percent had made a contribution to the arts last year. Nearly 75 percent would be willing to pay taxes.

Together Government and the private sector have increased America's appetite for the arts by increasing access and opportunity, but we cannot expect corporate American to provide ever rising levels of support to the arts. There is no way that we can underwrite all that our hungry Nation demands. Business cannot both follow where Government leads and fill the gap if Government withdraws. Nor can it contribute fully to social services, education and health and keep up with cultural needs as well. Government has got to take responsibility for the expectations it has fostered. The Endowment, which has played so great a role in creating demand for the arts, has got to play a more substantial role in meeting that demand. It's leadership has become more important than ever, and it must be able to provide direction on a cultural scene that is daily growing larger and more complex. This is the capability the Endowment must have. It is what the Endowment needs. It is what the people want, and what they are willing pay for, and what we at Philip Morris, and I am sure there are many other corporations which say the same thing, are hoping to work with you on and with the Endowment. Thank you very much.

Prepared Statement of Frank A. Saunders, Staff Vice President for Cultural Affairs, Philip Morris, Inc.

I am Frank A. Saunders, Staff Vice President for Cultural Affairs of Philip Morris, Incorporated. I would like to talk with you about the National Endowment for the Arts, drawing on my company's experience in supporting the arts for more than a quarter century.

Clearly, the arts are not self-supporting. They cannot live on what they earn. If they boost prices, they limit their audience to a precious few. If they minimize risk, they limit themselves to sure-fire hits and blockbuster exhibitions.

The penalty of limiting audiences and limiting risk is cultural erosion. The arts to not benefit from exclusion or constraint. They flourish when they are accessible, and when they are free to grow and develop, or innovate and take chances.

Fortunately, the arts have rarely had to make do with what they could take in at the box office. There have always been patrons. The leading citizens of Athens put up the cash to put on the plays of Aeschylus, Sophocles, and Aristophanes. The great princes of the state and the church supported celebrated painters, sculptors, and composers throughout most of the world.

In our country, princes of commerce and industry footed the bill for culture. This American tradition made individual philanthropy the mainstay of our arts until well past the middle of the Twentieth Century.

Nowdays, this country is in the middle of a great culture boom. But it is clear that this could not begin until support for the arts broadened.

And the most significant development in this process was the formation of the National Endowment for the Arts.

The NEA was not the first example of public support for the arts. New York State, for example, has started its Council on the Arts six years earlier.

But the formation of the National Endowment set the stage for the present flourishing of the arts nationwide.

The essential elements the Endowment provides are two: leadership, and direction by example.

First, the Endowment's direct support for the arts stimulates the support of others.

NEA dollars prime the pump. NEA disbursements have an overall multiplier effect that generates returns far greater than does the Endowment's modest program of challenge grants.

Since NEA's beginning, state support has risen to match federal support almost dollar for dollar. And local governments now put up almost twice what the Endowment does. But most important is the way in which contributions from the private sector—individuals, foundations, and corporations—have escalated.

Private sector contributions climbed to four-and-a-half billion dollars last year—up more than 50 percent since 1981.

I know best the direct relationship between levels of NEA funding and the rapid growth of contributions from the business community. In 1967, the year after the NEA was formed, corporate contributions to the arts amounted to only $22 million. But as NEA support increased, so did support from corporations.

In 1979, when NEA appropriations reached $150 million, American companies made grants totalling $435 million. Last year, NEA got $162 million, and the Business Committee for the Arts estimates that corporate contributions exceeded $600 million—nearly four times as much.

Over the years, federal funding for the arts has prompted more and more companies to follow suit—companies which has never before given to the arts. And in due course, the federal example has prompted them to increase their support.

NEA's example does more than stimulate support. It guides the flow of private sector funds to increase access, encourage creativity, and promote the development of talent.

As Henry C. Rogers, chairman of Rogers & Cowan, has explained, corporate representatives look to the Endowment for a "stamp of approval"—assurance that particular enterprises have artistic merit and are worthy of support.

We at Philip Morris have benefitted from NEA's sense of mission. Without it, we could never have sponsored so many exhibitions or brought them to so many people in so many different communities throughout the country. We place a high value on the judgment of the Endowment, and on more than one occasion its involvement has helped us decide to sponsor a particular show.

Philip Morris makes a heavy investment in the arts. Fully one-third of our corporate philanthropy goes for arts support. And not all the projects we sponsor are traditional, predictable, or mainstream.

We help to underwrite the Brooklyn Academy of Music's "New Wave Festival." a showcase for new composers and choreographers. We have supported work by the choreographer Twyla Tharp and the composer Philip Glass. Our grants go to a wide range of groups in a great many places—to art councils and artists' colonies, the Dance Theater of Harlem, the Richmond Ballet, and the Symphony Orchestra of the New York Housing Authority.

But we are perhaps known best for projects like the Metropolitan Museum of Art's traveling exhibition—"The Vatican Collections: The Papacy and Art." A more recent show we sponsored—"The Precious Legacy—brings Judaic treasures from Central Europe to American museums. In fact, it opens today in Hartford. Later this month another exhibition we have underwritten—"Primitivism in the 20th Century"—opens in Dallas.

Often in partnership with the NEA, we support good art...and art that is good for business, for society at large, and for Philip Morris. As our former chief executive officer, George Weissman, put it, "Our business activities must make social sense, and our social activities must make business sense."

It makes sense for us—and other companies—to support the arts in cities and towns where plants and offices are located. Art forms a link between the corporation and the community, strengthening the community and its economy, providing jobs and tax revenues, and travel and tourist dollars. Art enriches the lives of employees and helps companies attract and hold key managers and executives.

It also makes sense for us to sponsor traveling shows and exhibitions that pay off in goodwill and good press.

And it makes sense to support projects that reach into the communities where our customers live and help meet the growing desire of Americans to enjoy and participate in the arts.

We must recognize this growth of desire—this newly-realized hunger for the arts—for what it is. It is the proof, the evidence, that the partnership of government and the private sector can change not only the state of the arts, but the needs of the nation.

This growth of interest is the result of growing support translated into more performances and more exhibitions, more opportunities to see, to hear, and to take part—in short, into more access for more Americans.

And increased access has sharpened rather than satisfied America's appetite for the arts.

Recently, Philip Morris commissioned a national survey of public opinion conducted by Louis Harris called "America and the Arts, 1984."

This was the fourth such study the Harris organization has done since 1973. I would like to incorporate it in my testimony. Because we felt the findings are so important to so many people, we have published a pamphlet with highlights from the report, which I would also like to include as part of my testimony.

The study showed that Americans have much less leisure time than they used to have. In a typical week, they now have eight fewer hours of leisure than they had 1973. Nevertheless, they are spending more of that limited time attending and participating in the arts.

More than two-thirds of all adult Americans attended a live theatrical performance last year. That's up from 53 percent in 1980.

Thirty-five percent attended a live opera or musical theater production, while only 25 percent had done so five years before.

The same figures hold for attendance at a ballet, modern dance or folk dance performance—35 percent last year, 25 percent in 1980.

And more than 100 million adults attended a museum exhibition last year.

Not only do Americans enjoy more cultural experiences, but they want more. And they are willing to pay for more.

The study found that better than 25 percent had made a contribution to the arts last year. And nearly 75 percent would be willing to pay more taxes to increase federal funding for the arts.

Together, government and the private sector have increased America's appetite for the arts by increasing access and opportunity. More and more of our people are turning to the arts for pleasure, self-discovery, or self-expression, for a sense of community or a sense of identity. Through the arts we celebrate our diversity and the richness of our varied cultural heritage.

But we cannot expect corporate America to provide ever-rising levels of support for the arts. There is not way we can underwrite all that our art-hungry nation demands.

Business cannot both follow where government leads and fill the gap if government withdraws. Nor can it contribute fully in social services, education, and health and keep up with cultural needs as well.

Government has got to take responsibility for the expectations it has fostered. The Endowment—which has played so great a role in creating demand for the arts—has got to play a more substantial role in meeting that demand. Its leadership has become more important than ever, and it must be able to provide direction on a cultural scene that is daily growing larger and more complex.

This is the capability the Endowment must have. It is what the Endowment needs. It is what the people want, and what they are willing to pay for.

Thank you.

★ AMERICANS AND THE ARTS

1984

Highlights from a nationwide survey
of public opinion

Conducted by the National Research
Center of the Arts, an affiliate of
Louis Harris and Associates

The Americans and the Arts 1984 survey was
sponsored by Philip Morris Incorporated

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INTRODUCTION

By LOUIS HARRIS

This book summarizes the fourth in a series of nationwide public opinion surveys on the interest and involvement of Americans in the arts. Like the previous studies, which were undertaken in 1973, 1975 and 1980, this one was sponsored by Philip Morris Incorporated.

This survey amplifies a truly historic finding first documented by the earlier studies. The arts are indisputably a part of the mainstream of American life. Gone is the day when they could be considered a haven of the elite or the priveleged few. The new data show conclusively that the arts provide pleasure, uplift and a quickening of the creative senses to a larger majority of the public than, for example, go to a sports event in the course of a year or have ever voted in a national election.

Moreover, the vast numbers of people who attend arts presentations or take part directly in a creative activity have not merely held steady in the dozen years since the first study was done; they have increased substantially. And they have done so in the face of inflation, high taxes, high unemployment, cuts in services, challenges from new technologies, and a decrease in leisure time.

The arts, Americans are saying loud and clear, are indispensable—a boon to their sense of well being and a nourishment to their spirit.

It is appropriate that a survey with these results should be sponsored by Philip Morris, where that view of the arts has long been a tenet of corporate policy.

For more than a quarter of a century, the company has put money and hard work into supporting art museums and exhibitions, symphony orchestras and music groups, dance companies, theater groups, and a host of other arts organizations. I have seen one aspect of this commitment up close by working with Philip Morris in my capacity as chairman of the American Council for the Arts.

Like a handful of other corporate arts pioneers, Philip Morris believes in the arts because it wants to share in their sense of innovation and risk, without which no business can thrive. It wants to be a good neighbor to the communities where its employees and friends live and where it does business. It knows, as the current study reiterates, that one of the best ways to enhance the quality of life in those communities and to promote their social and economic vigor is through the arts.

A note on the survey: This fourth survey of Americans and the Arts was conducted among a cross-section of 1,504 men and women 18 years of age and over, constituting a national sampling. The purpose was to update key areas of the previous surveys and to uncover new dimensions of public opinion regarding the arts. Participants were scientifically selected to include proportionate demographic groupings relative to age, sex, race, education, income, community size and region, with weighting to conform with the entire adult population of the United States. Interviews were conducted by telephone during March 1984.

"INDISPENSABLE, NOT ELITE"

Philip Morris supported the first of these studies in 1973, about ten years after we began our art support program. It confirmed our hunch that the arts are not elite pastimes but indispensable, in fact, for most people. The surveys proved useful to arts organizations, and as we continued them we found that the arts are still growing; for example, more people participate in the arts every year than attend professional sports.

Corporations that back the arts today are no longer breaking new ground. It is clearer than ever that the arts create a stimulating climate that is good for business—and for the well-being of people everywhere.

—Hamish Maxwell,
Chairman and
Chief Executive Officer,
Philip Morris Incorporated

DWINDLING LEISURE, HARDER CHOICES

In the America of the mid-1980s, the arts must be viewed in a context of striking social and economic change. A transformation is taking place in the national sense of time and how it is utilized.

This study investigated the impact on the arts of the widespread growth of families in which both husbands and wives hold down jobs, partly in order to augment their budgets and partly because more and more women are seeking the outlet of work. In addition, as the nation's economy has emerged from a recession and become more robust, the length of the work week has increased.

The result, the study found, is that most Americans have markedly less time left over in which to relax, socialize, pursue arts activities, attend spectator sports or engage in other discretionary interests. Pressures are mounting on people to be more selective in their use of free time. The arts, vis-à-vis other leisure industries, must increasingly compete for attention.

The results showed:

- *Longer work weeks for Americans:* a median of 47.3 hours in 1984, up from 46.9 hours in 1980, 43.1 in 1975, and 40.6 in 1973.
- *Less leisure time:* a median of 18.1 hours in 1984, down from 19.2 hours in 1980, 24.3 in 1975, and 26.2 in 1973. This means that the average American's leisure time has shrunk by eight hours a week, or 31%, over the past decade.

The squeeze on leisure is most pronounced among the "baby boom" generation, the populous age group from 30 to 49. This group, which typically has all the pressures of growing children and both spouses in jobs, devotes an average of 50.4 hours a week to work. Consequently, it has an average of only 16.0 hours a week of free time. But the survey uncovered even more significant variations from the national pattern among other social groups;

- *The elderly:* People 65 and over report having a generous 25.4 hours a week of leisure time available, compared with work time of only 20.5 hours. More than any other group, the elderly are seeking activities to fill their leisure. This represents a challenge as well as an opportunity for the arts to reach older citizens with performances and exhibitions and to tap their creative talents in participatory activities.
- *Women:* Compared with men, women work less (44.9 hours a week) but also have far less leisure time (15.6 hours). The reason is that they must commonly combine a job with the major responsibilities for child-rearing and upkeep of the home. A major implication for the arts is that women are likely to find leisure activities more precious and urgent than men.
- *Blacks and Hispanics:* While blacks work no more than 43.2 hours a week, they also report only 12.2 hours of leisure time available. Hispanics report working 43.5 hours a week, with 18.0 hours of leisure time. By contrast, whites work 47.7 hours a week but have more hours, 18.8, of leisure. As with women, blacks and Hispanics have a greater burden of homemaking and life-sustaining tasks that drain their free time.

ATTENDANCE AT THE ARTS: STILL RISING

Despite the steadily shrinking amount of leisure time available, Americans continue to turn out for most arts presentations in ever increasing numbers. Attendance at the arts is now thoroughly established as a mass phenomenon. Each major type of event can boast an audience in the tens of millions, and in nearly every case it is still growing.

The rate of growth is not as steep as it was during the years between 1975 and 1980. But it is consistent enough to demonstrate that the cultural explosion of the late 1970s has carried over into the 1980s with substantial momentum, surmounting the greater difficulty of raising money from both public and private sources.

- *Going to the movies:* 78% of adult Americans (18 and over) say they attend motion pictures, up from 75% in 1980 and 70% in 1975. (Comparable figures for 1973 were unavailable.) Translated into numbers, this means that 134 million adults are moviegoers.
- *Live theater:* Plays, pantomimes and other theatrical presentations attract 67% of the American public (115 million people), an increase from 65% in 1980 and 53% in 1975.
- *Live popular music:* Attendance at concerts given by pop singers, bands or rock groups has risen to 60% (103 million) from 53% in 1980 and 46% in 1975.
- *Live opera or musical theater:* 35% (60 million) of all adults report attending live performances of opera or musical theater, a notable increase from 25% in 1980. (There are no comparable data for 1975.)

- *Live classical or symphonic music:* The share of adult Americans attending live classical or symphonic presentations is 34% (58 million), compared with 26% in 1980 and 25% in 1975.
- *Live performances of dance:* Presentations of ballet or modern, folk or ethnic dance also draw 34% of Americans (58 million), up from 25% in 1980 and 23% in 1975.

The one exception to this pattern of growth emerges in the case of art museums. Attendance at exhibits of paintings, drawings and sculpture at art museums is 58% (100 million). This is slightly lower than the 60% reported in 1980, although higher than the 56% in 1975.

Statistically, art museum attendance would seem to have plateaued. It nevertheless remains very high, representing close to 6 out of every 10 adults in America.

As all of the arts achieve mass penetration in the U.S., their audiences tend to broaden from a core of regulars to a growing margin of people who attend relatively infrequently. Of those who go to live popular music concerts, for example, 4% say they attend more than ten events a year; 23% attend only two or three. The corresponding figures for 1980 were 5% and 20%.

This explains why, with overall attendance at arts events continuing to rise, the median number of events attended by members of the public has declined somewhat. Median attendance, after climbing from 2.0 events in 1975 to 2.8 in 1980, is now down to 2.4.

Each kind of art presentation attracts its own particular audience. Movies appeal most dramatically to young people in the 18 to 29 age group; live opera and musical theater draw more heavily from the 30 to 64 age group. Both live classical music and art museums attract the better-educated, higher-income audiences. Classical music is strong on the East and West coasts, among city dwellers, and mostly in the 30 to 49 age group; art museums also draw their public from the Midwest, from suburbs, and from the young.

But whatever the differences in audiences, a single compelling pattern overrides them all: the high degree of overlap among heavy attenders of all types of arts presentations. To take only one example, the survey found that among heavy attenders of live classical music, 93% are also heavy attenders of movies, live theater and art museums; 71% are heavy attenders of live opera and musical theater, and 67% of live dance performances.

Such overlap tends to support the argument in favor of constructing more cultural centers containing multiple arts facilities. People who are attracted to, say, classical music in a given setting would find theater, opera, dance, and other offerings attractive in nearby facilities. Hence, the aggregate audience for all the arts would likely be increased.

THE GROWING CHALLENGE OF TELEVISION AND VCRs

Live attendance at arts events, of course, hardly represents the total exposure of the American public to the arts. Another important form of exposure is at home, in front of the television screen.

In an attempt to gauge the impact of this growing factor in arts presentations, the survey undertook to determine how many people view performances on TV and how frequently they do so. No corresponding questions were asked in previous studies.

The findings are a tribute to the vitality of live arts presentations in a culture supposedly increasingly dominated by electronic media: in nearly every case the number who attend such presentations remains greater than those who watch on TV. By a margin of 90% to 9%, Americans believe that "to see something performed live on stage is more meaningful and exciting than watching it on TV."

- A large majority of adult Americans, 75%, watch movies on TV, but a larger share, 78%, attend them live.
- Compared with 53% of the public who see theater on TV, 67% go to live performances.
- An audience of 57% watch pop concerts on TV, while 60% see them live.
- Compared with 21% who watch opera or musical theater on TV, 35% go to live performances.
- Dance is the one instance in which a larger aggregate audience (40%) watches on TV than attends live (34%).

Yet when it comes to the median number of performances viewed or attended, then live presentations simply cannot keep up with television, where a performance is available at the flip of a switch.

- The median attendance at movies is 4.3 a year, but the number viewed on TV is 13.6.
- For theater, the median is 3.4 performances live, but 5.6 on TV.
- Pop music concerts attract a median live attendance of 3.0, compared with 7.2 on TV.
- While the median live attendance at opera or musical theater is 2.1, the figure for TV is 2.4.
- In the case of classical music, the median is 2.5 for live concerts, 3.2 for TV.

- Dance performances draw a median attendance of 2.2 in person, compared with 3.2 on TV.

Two relatively recent innovations in television technology help to account for the medium's growing importance as a purveyor of arts performances. One is cable service, on which the arts can be shown more often, at better hours, and for longer periods than on most VHF programming.

The study found that 47% of adult Americans subscribe to cable TV. Notably, heavy attenders of live arts performances tend to be more likely to be cable subscribers. And by 71% to 29%, cable subscribers say they would certainly or probably view arts presentations if more were offered on pay or cable TV.

Even more significant than cable are videocassette recorders (VCRs), which are found in 17% of American homes and are proliferating rapidly. Among heavy attenders of live arts presentations, ownership of VCRs rises to between 21% and 28%.

VCRs hold out an appealing prospect: that large numbers of people who attend memorable live performances or art exhibits will be able to experience those occassions again and again on videotape.

But what if such videotapes become a substitute for live presentations? And what if the playing of them in turn deprives performing artists of employment and income? Then the expansion of VCR ownership might become a threat instead of a boon to the arts. There are already signs of the increasing competition that VCRs pose to conventional means of reproducing arts performances.

- The frequency with which people report buying records or tapes of classical music has not increased since 1980.

- The frequency with which people report listening to classical music on records or tapes has declined slightly since 1980.

To offset this trend and to protect the compensation of artists, it might become advisable to dedicate a substantial portion of VCR revenues to the promotion of more live performances. In addition, such measures could be taken as tailoring live performances more specifically to the needs of cable and VHF programming, and recording VCR tapes from live performances whenever possible.

AMERICANS' VIEW OF THE ARTS: A FIRM COMMITMENT

The rise in attendance and viewership of arts presentations is rooted in a firm national commitment to the arts. The study confirmed an overwhelming conviction that the arts are a vital part of people's existence, not only as an enrichment of the life of their communities but also as a source of deep individual satisfaction.

- An almost unanimous 94% to 5% majority of Americans subscribe to the view that "things like museums and theater and music performances make a community a better place to live in."
- A slightly larger majority of 95% to 4% are convinced that "museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures or about science and our environment."
- By 92% to 7%, Americans believe "some means should be found to present more

performances of music, theater and dance in all parts of the country so that all Americans have an opportunity to attend."

One substantial reason for the high value placed on the arts is that, whether or not people say they are personally interested in them, they believe that the arts are a salutary element in the social fabric. A majority of 92% to 7% consider the arts important to the "quality of life" in their home community. An 89% to 10% majority consider the arts important to the "business and economy" of their community.

Moreover, by 72% to 27%, people also declare that if no arts were available in their home community, they themselves would miss the arts. Roughly 1 in 3 say they would miss the arts "very much."

The study verified a growing sense that "most people enjoy attending arts events." Americans agree with this statement by 77% to 21%, an increase from 72% to 24% in 1980 and 63% to 25% in 1975. This sense of enjoyment is borne out by people's responses to questions about what the arts mean in their own lives.

- A sizable majority of 75% to 22% say the arts "just give me pure pleasure to experience or to participate in."
- Another majority, 73% to 24%, feel that the arts "give you an uplift from everyday experiences."
- By 71% to 24%, people regard the arts as "a positive experience in a troubled world."
- By 65% to 30%, they believe the arts "allow you to find a source of creative expression and experience that is rare."

These results show that America's devotion to the arts is not only an objective, social phenomenon but an intensely subjective one as well. A vast majority of the adult population appear to be seeking a fulfillment beyond everyday cares and concerns, and increasingly finding it in some form of art experience.

INCREASE IN PERSONAL PARTICIPATION

In addition to experiencing the arts as spectators or observers, Americans participate in a variety of art forms directly and personally. In the years between 1975 and 1980, the level of this participation rose dramatically, as detailed in previous studies. The 1984 survey revealed a much slower rate of increase, but one that still reflects an impressive upward trend involving vast numbers of people.

- *Photography:* the share of American adults who engage in photographic pursuits, which jumped sharply from 19% to 44% between 1975 and 1980, has now risen to 47%. This translates to a total of 80 million people.
- *Needlepoint, weaving and other handiwork:* the share of adults who do needlepoint, weaving and related handiwork is 44% (75 million), up from 42% in 1980 and 39% in 1975.
- *Playing a musical instrument:* the 31% (53 million) who play a musical instrument represent a marginal increase after a climb from 18% in 1975 to 30% in 1980.
- *Painting, drawing and the graphic arts:* 29% of adult Americans (50 million) paint, draw or are involved in the graphic arts, compared with 28% in 1980 and 22% in 1975.
- *Creative writing—stories or poems:* after rising from 13% in 1975 to 22% in 1980, the

share who write stories or poems stands at 25% (43 million).

- *Singing in a choir or other choral group:* voice as a form of creative expression is practiced by 22% (38 million), up from 21% in 1980 and 11% in 1975.
- *Ballet or modern dance:* the percentage of adults in the U.S. who pursue ballet or modern dance rose from 9% in 1975 to 20% in 1980, and has now gone to 21% (36 million).
- *Working with a local theater group:* local theater activities attract 7% of Americans (12 million), compared with 5% in 1980 and 3% in 1975.

Two areas show signs of a leveling off or a slight decline in participation:

- *Making pottery or ceramics:* the share of Americans engaged in pottery or ceramics, which rose from 8% in 1975 to 18% in 1980, has now gone to 17%. This still represents 29 million people.
- *Sculpting or working with clay:* after doubling from 5% in 1975 to 10% in 1980, the percentage who sculpt or work with clay is down to 9% (15 million).

A number of differences were noted between the practitioners of one art form and another. Those who write stories or poems, for instance, are concentrated most heavily among young people, in the West, in urban areas, and among women, blacks and Hispanics. The greatest proportion of those who pursue ballet or modern dance is found again in the cities, and among the young, women, blacks and Hispanics.

By contrast, those involved with needlepoint, weaving and other handiwork are more likely to be found in rural areas, among older people and the less well educated, and are heavily concentrated among women.

Whoever the participant, direct involvement in the arts is nearly always costly, in terms of both time and money. Thus it is all the more significant that the study confirmed large—and in most cases growing—numbers of men and women willingly making such expenditures in a period marked by recession and increasing pressure on leisure time. Clearly, in American life today more and more people cherish the arts as a personal creative outlet.

THE JOB TO BE DONE: WHERE THE ARTS FALL SHORT

The previous surveys have traced a gratifying picture of growth and enrichment in the arts over the past decade. But precisely because America has become a more arts-sensitive society, each encouraging new set of statistics raises a keen sense of where the arts still fall short and what tasks still lie ahead.

Several questions in the 1984 study were designed to measure people's dual sense of progress and further need. The first concerned the accessibility of arts facilities to their homes.

- Of adult Americans, 68% say they have an easily accessible theater where plays or musicals are performed, up from 66% in 1980 and 58% in 1975.
- The share who report an easily accessible museum displaying painting or sculpture or offering scientific or historical exhibits is 60%, up from 57% in 1980 and 49% in 1975.
- A concert hall where concerts or operas are performed is easily accessible to 59%, compared with 53% in 1980 and 47% in 1975.

These figures point to a real gain over the past decade in the availability and accessibility of arts facilities. But when they are turned around, of course, they show that 32% of Americans do not have ready access to a theater, 40% lack a convenient museum, and 41% cannot easily get to a concert hall.

When asked whether there are enough facilities for creative activities in their communities—"things like local art and photography shows, street festivals, local music and drama groups, or craft groups"—55% answered yes. This is an improvement from the 49% who answered yes in 1973. But the share who still feel that there are "not enough" such facilities remains at the 1973 level of 42%.

An even more crucial gap occurs between the availability of arts facilities and the perceived adequacy of the events in them. Here a revealing comparison can be made with sports. A majority of 71% of Americans feel that the sports facilities in their home area are adequate. An almost identical 70% feel that there are enough sports events taking place in those facilities. When it comes to adult theater, museums and classical music, an aggregate of 62% feel the facilities in their area are adequate, but only 50% feel there are enough presentations in them.

In the case of eight specific types of arts presentations, the study found, that the numbers of people who feel they need more of them in their area are substantial, although consistently lower than in 1980.

- *Children's theater performances:* 59% of the public want more children's theater where they live, compared with 61% in 1980.
- *Outdoor arts festivals:* 49% of Americans want to see more of these, compared with 51% in 1980.

- *Painting and sculpture exhibitions:* The demand for such exhibitions is at 47%, down from 50% in 1980.
- *Plays, musicals, pantomimes and other adult theater performances:* 45% express a desire to see more theater, compared with 47% in 1980.
- *Ballet or modern dance:* demand moved to 43% from 44% in 1980.
- *Classical music concerts and recitals:* more performances would be welcomed by 42%, down from 46% in 1980.
- *Folk or ethnic dances:* 41% want more performances, versus 43% in 1980.
- *Popular music:* only 34% say they need more performances of rock, country and other popular music presentations, down from 37% in 1980.

Despite the broadening scope of activity throughout the nation, then, it is apparent that the arts have not come up with the performances, exhibits and showings that people would expect to be forthcoming when they see new facilities in their area.

Certain key segments of the public—blacks, Hispanics and women—feel far more strongly than other Americans that current arts presentations are inadequate.

- Where 56% of all whites want more children's theater, the figure for blacks is 71%; for Hispanics, 76%. More painting and sculpture is desired by 43% of whites, but by 60% of blacks and by 72% of Hispanics. In the case of ballet or modern dance, the demand is 39% among whites, 60% among blacks and 65% among Hispanics. Similar differences occur in all of the eight categories above.
- Compared with 43% of men who desire more painting and sculpture, 50% of women

express such a desire. More adult theater would be welcomed by 41% of men, but by 48% of women. On ballet and modern dance, 37% of men feel the need for more; 49% of women do.

These variations suggest that the arts hold a special place in the interests of blacks, Hispanics and women, giving them a sense of fulfillment that they do not find in other parts of their lives. In addition, the responses of blacks and Hispanics indicate that the arts are often presented in facilities or in parts of their communities where they do not always feel welcome or comfortable. The latter point, particularly, warrants special attention by governmental and private arts institutions alike.

A range of considerations can deter people from attending arts and cultural presentations. As steadily as such attendance has risen, it will not achieve optimum levels until these deterrents are overcome.

The study established that many of the concerns cited for not going to arts events—difficulty of finding a parking space, fears about the safety of the neighborhood, the expense of hiring a baby sitter—have declined in importance somewhat since 1980. But two significant factors remain undiminished:

- By 64% to 33%, Americans believe that "the cost of going to theaters or concert halls is the main reason most people don't go more often to performances of plays, music, or dance."
- A substantial 40% of the public believe "the arts can only be enjoyed by a privileged few who have the financial means to attend arts events," although 57% do not feel that way.

Although inflation subsided considerably after the recession at the start of the decade, years of rising prices have left an indelible impression on potential audiences for live arts presentations. For some, the cost of admission creates a forbiddingly high threshold. This suggests that special efforts to assist the elderly and the less privileged to attend arts events have never been more important.

Many of the problems faced by the arts today are in the nature of "growing pains," inherent in the increased public demands being placed on arts institutions. Some can be resolved through creative adaptation to new realities. But most, from the cost of tickets to the availability of more facilities, call for more than ingenuity. Inescapably, an adequate response to the challenge of larger audiences will require additional funding.

FINANCING THE ARTS: WILLING TO PAY MORE

During the period since the 1980 survey, officials of the Reagan Administration have argued forcefully that arts organizations should rely more heavily on private financial support and expect less help from the government. Perhaps influenced by this, Americans increasingly perceive arts organizations—theater groups, opera companies, symphony orchestras, ballet or modern dance troupes, and art museums—to be dependent on private contributions, rather than requiring government funds or being self-supporting.

- *Dependent on private contributions:* th[illegible] portion of the public who believe theater groups to be dependent on private help has risen from 42% in 1980 to 49%. For opera companies, the rise has been from 39% to

48%; for symphony orchestras, 41% to 47%; for ballet or modern dance troupes, 38% to 45%; and for art museums, 37% to 44%.

- *Government support:* the number of Americans who believe that government funds are needed by theater groups has gone from 5% in 1980 to 6%. In the case of every other type of organization, the number has fallen—for opera companies (from 6% to 4%), symphony orchestras (from 8% to 7%), ballet or modern dance troupes (from 6% to 5%), and art museums (from 24% to 20%).
- *Self supporting:* the portion who regard arts organizations as self supporting has fallen in every case—theater groups (from 34% to 27%), opera companies (from 31% to 25%), symphony orchestras (from 29% to 24%), ballet or modern dance troupes (from 34% to 30%), and art museums (from 13% to 9%).

Quite apart from these perceived patterns of support, a solid majority of Americans are convinced that all sources, public and private, should provide assistance to arts organizations. And the data make clear that most people do not share the funding priorities of the current Administration. Instead of seeking a reduction in public spending, they favor a boost at every governmental level.

- In the case of the federal government, 55% declare that it should contribute to arts groups, an increase from 50% in 1980. The number who favor state-level arts funding is 64%, compared with 60% in 1980. At the municipal and county level, 67% are for support of the arts, up from 64% in 1980.
- As for funding from the private sector, 77% are of the opinion that business should help the arts, compared with 72% in 1980; 81% want to see foundations contribute, up from

79% in 1980; and a notably high 86% favor individual giving, up from 84% in 1980.

A further sign of the public's desire for more government participation is its 62% response in favor of an incentive plan for funding arts organizations (59% were in favor in 1980). Under such a plan, the government would match $1 for every $3 raised by an arts institution from private sources.

While a majority of Americans oppose direct government support for individual artists—musicians, painters, dancers, actors and others—the level of opposition is lower than in 1980. Approximately 60% were against such aid in 1980, but the number now stands at around 57%.

At the same time, the portion of the public who believe that corporations should help individual artists has risen from 57% in 1980 to a current 63%. Taken together, the attitudes on government and corporate support indicate a growing realization that the health of the arts as a whole requires care and attention to individual artists as well as to institutions.

A major finding of the study is that, to an impressive degree, Americans do not simply look to outside entities for financial support of the arts but readily assume a personal responsibility. This includes, but is not limited to, taking on a heavier tax burden.

Participants in the survey were informed that the federal government spends more than $700 per capita annually on defense, $130 for education, and no more than 70¢ on the arts. They were then asked if they would be willing to pay more in federal taxes to support arts and cultural activities and facilities.

- By 53% to 45%, Americans would agree to pay an additional $25 a year in federal taxes to help support the arts. This is an increase over the 51% to 45% response in 1980 and almost exactly reverses the 41% to 53% response in 1975.

- By 61% to 38%, the public is willing to pay an additional $15 in taxes for the arts. This compares with a 59% to 39% willingness in 1980 and a 46% to 50% reluctance in 1975.
- When it comes to $10 in additional taxes, a sizable 66% to 32% majority are in favor, up from 65% to 33% in 1980 and 51% to 44% in 1975.
- An overwhelming 72% to 26% are willing to pay $5 more in taxes. The majority in 1980 was 70% to 28%; in 1975, 58% to 37%.

The study also sought to determine the patterns and amounts of individual contributions being made by Americans to arts organizations. No such inquiry was included in previous studies. Among other things, the results reveal that those who most frequently attend arts presentations are especially generous in contributing over and above what they pay at the box office.

- A total of 27% of adults in the country report making a contribution to the arts within the past year. Among college graduates, the percentage is 49%. Of those whose annual income is $35,000 to $50,000, 40% contributed; in the $50,000-and-over group, the figure rises to 54%. Notably high levels of giving are found among heavy attenders of classical music performances (64%), opera and musical theater (61%), art museums (53%), dance performances (51%), and theater (50%). Among heavy attenders of popular music performances, the level falls to 38%.
- The median contribution given by individuals nationwide during the past year is $48.50. In the West, this rises to $66.30.

Among college graduates, the figure is $67.30. In the $35,000 to $50,000 income groups, it is $64.70; for $50,000 and over, $76.60. Again, high figures are reported by heavy attenders of opera and musical theater ($97.70), dance performances ($97.00), classical music performances ($87.60), art museums ($85.30), theater ($74.30), and popular music ($66.20).

A majority of 67% of Americans believe that corporations should match the individual contributions their employees make to the arts. Employer matching is now common for contributions to education, and some companies have begun similar programs for the arts. The mandate for more to do so is clear-cut.

Indeed, a powerful and wide-reaching message is conveyed by the survey results. Individual Americans do not exempt themselves from the task of broadening the national base of support for the arts, but they clearly expect all other segments of society to step forward as well. Individual giving cannot do the job alone. It needs help from sources in both the public and private sectors, particularly corporate contributions and government.

THE ROLE OF THE ARTS IN THE NATION'S SCHOOLS

Where should the arts fit into public education? Since 1980, under the combined effects of economic stress and changing federal policies, many school systems have been hard-hit by budget cutbacks that in turn have jeopardized arts programs. Yet the study found high public commitment to keeping the arts as an integral part of the school curriculum.

- A nearly unanimous majority of adult Americans, 91%, believe that children in school should "be exposed to theater, music, dance, exhibitions of painting and sculpture, and similar cultural events." This is the same as that for 1975.
- The number of people who believe that the arts should be taught as regular, full-credit courses has increased since 1980 in the case of four specific activities: writing stories and poems (from 79% to 83%), playing a musical instrument (from 78% to 80%), drawing, painting, or sculpting (from 75% to 78%), and acting (from 59% to 60%).
- Support for full-credit courses in other areas has declined somewhat since 1980: music appreciation (from 75% to 74%), voice and singing (also from 75% to 74%), art appreciation (from 72% to 69%), photography or film making (from 61% to 58%), modern dance or movement (from 55% to 53%), making pottery, ceramics, and other crafts (from 52% to 50%), and needlepoint and weaving (from 46% to 39%).
- A substantial 74% of Americans affirm that such courses, whether for credit or not, "should be paid for by the school system as part of the regular school budget." This is almost level with the 75% who felt that way in 1980.

Despite some marginal declines, the responses make it amply clear that most people do not want the arts relegated to a peripheral role in the classroom, nor do they believe that arts programs should have to hinge on the uncertainties of funding from outside the school budget. In the education of the country's young people, the arts are viewed as they are in nearly every other phase of American life—as indispensable.

Study No. 831011

AMERICANS AND THE ARTS

A 1984 survey of public opinion conducted for
Philip Morris, Inc.

Conducted by the National Research Center of the Arts, Inc.,
an affiliate of Louis Harris and Associates, Inc.

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INTRODUCTION

This study of the role that the arts play in the lives of the American people is the fourth survey conducted by the Harris organization on this subject since 1973. It was commissioned by Philip Morris, Inc., who also sponsored the previous study in 1980. This study was designed both as an update of significant substantive areas covered in previous surveys and as an examination of important new areas of concern to the arts.

At the time this study was conducted, the economy was in a robust recovery after a sustained recession that overtook the country during 1981 and 1982. During this period, the arts community had been under financial pressure to sustain the previous levels of funding from local, state, county, and federal governments.

Given the developments since 1980, it is highly important to know precisely where the arts stand with the American people. This in-depth survey, conducted by telephone among 1,504 adult Americans in March of 1984, provides just such definitive data.

Throughout the text, notations in the margins refer to tables in Appendix A. "Heavy attenders" of theater, opera or musical theater, dance, popular music, and classical music perfomances have attended those kinds of events at least four times in the past twelve months; "heavy attenders" of art museums have made four or more visits, while "heavy attenders" of museums in general have made at least six visits to museums in the past year.

SUMMARY

The Growing Shortage of Leisure Time

A singular mark of the 1980's for adult America is the widespread expansion of families in which both husbands and wives hold down jobs, partly as a result of the economic necessities to make both ends meet and partly out of choice by women who want to work. In addition, as the economic recovery has taken hold in the country, the length of the work week has increased.

For the arts, this presents a challenge over and beyond what it has been in the past. As the median number of hours people now work has risen from 40.6 hours in 1973 to a current 47.3 hours, so the number of leisure hours available has declined from 26.2 hours in 1973 to only 18.1 hours in 1984. This amounts to a shrinkage of 31% in the leisure time available for the average American over the past decade -- a loss of 8 hours a week. Without doubt, this has meant that people are far more selective about their leisure time commitments.

Thus, while arts attendance and participation once more have risen, the rate has been slower than in the highly explosive years of the late 1970's. In fact, the arts draw more heavily for audiences and participants among those who have more leisure time. However, those who own VCR's, who show a high attendance of the arts, both work longer and have more leisure time.

Attendance at the Arts Continues Upward

Despite the availability of less time for leisure pursuit, the number of American adults reporting they are attending arts presentations has risen since 1980:

-- In the case of movie attendance, fully 78% of the adult public now report having gone to a movie in a theater, up from 75% in 1980 and 70% in 1975. Translated into absolute numbers, this means that 134 million adults went to the movies this past year.

— A majority of 67% report having attended a live performance of a play, musical comedy, pantomime, or other theater in 1984, up from 65% in 1980 and 53% in 1975. A total of 115 million adults attended theater performances.

— Attendance at live performances by popular singers, bands, or rock groups rose to 60% in 1984, up from 53% in 1980, and 46% in 1975. A total of 103 million adults attended live pop concerts this past year.

-- A total of 35% of all adults nationwide report having attended a live performance of the opera or musical theater in 1984, up sharply from 25% in 1980. This means that 60 million adults attended such presentations.

— In the case of live performances of classical or symphonic music by orchestras, chamber groups, or soloists, 34% of the adult public report such attendance, up from 26% in 1980 and 25% in 1975. In the aggregate, this means that 58 million adults attended classical music performances in the past twelve months.

— An equal 34% report attending a live performance of ballet or modern, folk, or ethnic dance in 1984, compared with 25% in 1980 and 23% in 1975. All in all, 58 million adults went to such dance presentations in 1984.

The one exception to this record of continued growth emerges in the case of attendance at art museums:

— While a majority of 58% of the adult population report attending exhibits of paintings, drawings, and sculpture at art museums in 1984, this is slightly below the comparable 60% who said the same in 1980, although it is higher than the 56% reported in 1975. Statistically, the percentage who attend showings at art museums would appear to have plateaued. However, it still means that nearly 100 million adults attended such exhibits just in the past twelve months alone.

While overall attendance at arts presentations continues to rise, the median number of performances attended by arts goers has declined marginally. This means that as the arts achieve mass penetration in the U.S., more and more relatively infrequent attendees are attracted to them. In contrast is the high degree of overlap among heavy attenders of all types of arts presentations. Indeed, the more performing arts can be concentrated in centers with facilities for presenting multiple disciplines, the more likely will be the growth of audiences from other performing arts.

The Growing Role of Television and VCR's

Live attendance at arts events is only one portion of the total audience for the arts. With each passing year, the number who view the arts on TV is rising. However, it is important to point out that the number who attend live performances is greater in the case of a number of arts disciplines than the number who view such performances on television: 67% attend live theater, compared with 53% who see comparable performances on TV; 60% attend live pop concerts, compared with 57% who view them on television; 35% go to the opera or musical theater in person, compared with 27% who view such performances on TV. In the case of classical music, 34% attend live concerts, identical to the 34% who view them on TV.

However, when the median number of performances exposed to is compared, television vastly outstrips live exposure. It is simply too easy to flip the dial to tune in a performance, compared with getting out to a live performance. Nonetheless, the actual number going to live performances still is rising smartly.

Cable television growth has contributed in an important way to the growth of exposure of the arts on TV. Fully 47% of all households now have cable, and notably, heavy attenders of live performances of the arts tend to be far more frequent subscribers to cable TV.

An even more important growth area is that of ownership of video cassette recorders (VCR's); 17% of the households of this country. Again, among heavy attenders of live performances in the arts, VCR ownership rises to between 21% and 28%, depending on the particular discipline. VCR's, of course, hold out the prospect that people who attend a memorable live performance find it especially attractive and appealing to be able to experience that occasion again on video tape. If such video tapes, however, became a substitute for live performances, and if the playing of them in turn deprived performing artists of employment and income, then the growth of VCR ownership could become a threat instead of a boon to the arts. One sign of the increasing competition provided by VCR's is the fact that the frequency of buying tapes or records of classical music appears to be holding at 1980 levels, while the number who say they listen to classical music on records, tapes, or radio is slightly down from 1980. This raises serious questions about how artists will be compensated.

Despite ongoing problems which face the arts, the basic and underlying commitment to the arts among the American people is widespread and deeply rooted. By 95-4%, a big majority are convinced that "museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures." By 94-5%, another big majority believe "things like museums and theater and music performances make a community a better place to live in." By 92-7%, a majority also subscribe to the view that "some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend." There is strong backing for opening up arts attendance more to the elderly and the less privileged.

Significantly, by 90-9%, a big majority believe that "to see something performed live on stage is more meaningful and exciting than watching it on TV," up from an 81-13% majority who felt that way back in 1975.

Increases in Individual Participation in the Arts Slow

Between 1975 and 1980, a veritable explosion in participation in the arts took place in the United States. By 1984, increases are still evident, but simply not of the magnitude of the previous period. Marginal growth in participation has been recorded for photography, needlework and other handwork, playing a musical instrument, painting or drawing, writing stories or poems, singing in a choir or choral group, dancing ballet or modern dance, and working with a theater group. Participation is marginally off for making pottery or ceramics and sculpting or working with clay.

Nonetheless, it is significant to note that 80 million people are involved in photography in a serious way, 75 million do needlework and other handwork, 53 million play a musical instrument, 50 million paint or draw or work in graphic arts, 43 million write stories or poems, 38 million sing in a choir or a choral group, 36 million participate in ballet or modern dance, 29 million make pottery or ceramics, 15 million sculpt or work with clay, and 12 million work with or perform with theater groups. Obviously, participation in the arts is a major leisure time involvement on the part of literally millions of Americans.

A substantial 92-7% majority nationwide are convinced that the arts are important to "the quality of life" in their own community, and by 89-10% a majority believe the arts to be important to the "business and economy" of their home community. A big 72% say they would sorely miss the arts if they weren't available where they live. When asked what the arts mean in their own individual lives, 75% say they give them "pure pleasure," 73% "an uplift from everyday experiences," and 71% "a positive experience in a troubled world," while 65% feel "the arts allow me to find a source of creative expression and experience that is rare."

The Continuing Crisis of Arts in Education

The American people have not taken kindly to cuts in public school budgets dealing with the arts. Nine in every ten are convinced that children who are in school should "be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events." A majority of 52-41% believe that schoolchildren in their area are being deprived of cultural opportunities. Thus, sizable and rising numbers of the public believe that specific arts courses should be offered for credit: writing stories and poems

(83%), drawing and painting (78%), playing musical instruments (80%), acting (60%), music appreciation (75%), dance (53%), voice or singing (74%), photography or filmmaking (58%), art appreciation (69%), needlepoint or weaving (39%), pottery or ceramics (50%). In some cases the numbers advocating that such arts courses be offered for credit have increased over 1980.

What is more, by 74-21%, a big majority believe such arts courses should come out of the regular school budget, instead of being provided only when additional or contingency funds are available. Clearly, the arts are viewed as a major and indispensable part of the education of young people in America. And there is a rising sentiment that the young people are being shortchanged by the way the arts are handled in education today.

Public Willingness To Finance the Arts

Over the past four years, the public perception that the arts are largely dependent upon private financial sources has grown. By the same token, perceived dependence of arts institutions on governmental financial help has diminished. Of course, this impression is a direct reflection of the pronouncements of the Reagan Administration that federal and other governmental funding for the arts should decline and the private sector should pick up the slack.

However, there is much evidence that the public simply does not share the funding priorities of the Reagan Administration. For example, 55% are convinced there should be more rather than less federal financial contributions to the arts, up from 50% who held that view in 1980. An even higher 64% want to see state government funding for the arts increase, up from 60% four years ago. And 67% want to see local government funding for the arts go up, a rise from 64% who said the same in 1980. Even higher percentages want to see increases in contributions from individuals (86%), foundations (81%), and corporations (77%).

Clearly, the American people are convinced that more funding for the arts is a high priority and they want more from both the private and the public sector. In no way do they sympathize with efforts to cut the amounts given to the arts from government. By 62-33%, a solid majority favor a governmental matching program under which the government will put up $1 for every $3 raised in the private sector.

Most of all, there has been a sharp rise in the number of people willing to pay higher taxes themselves in order to increase federal funding for the arts: 72% willing to pay $5 more in taxes themselves (up from 58% in 1975); 66% willing to pay $10 more (up from 51% in 1975); 61% willing to pay $15 more in taxes (up from 46% in 1975); and 53% willing to pay $25 more in higher federal income taxes to fund the arts federally (up from 41% in 1975.)

Clearly, public thinking about federal funding is at quite sharp divergence from recent positions staked out by the federal establishment. A clear majority would be willing to have their taxes raised $25 a year to see the arts funded more adequately.

In the area of financial assistance for individual artists, there are also some signs of an increase in public willingness to see them obtain more backing. Since 1975, the number who want an increase in private financial support for individual artists has gone up from 49% to 63%. Support for federal financial assistance for individual artists has risen over the same period from 29% to 38%; for state government funding, up from 31% to 39%; and in the case of local government, up from 31% to 40%. These results indicate a sharply growing awareness of the lack of sufficient financial help for individual artists in the U.S.

In this year's study, for the first time, probes were made about the patterns of individual giving to the arts. Fully 27% of all adults nationwide report having made a contribution to the arts in the past year. The median contribution by an individual was $48.50, but was much higher among those who are heavier attenders of the arts: art museum attenders ($85.30), classical music heavy attenders ($87.60), nonclassical music attenders ($66.20), heavy attenders of the dance ($97.00), heavy attenders of the opera and musical theater ($97.70), and heavy theater goers ($74.30). Obviously, audiences of the arts are willing to pay more than simply their box office admission to support the arts.

An idea that meets with widespread favor among the public is that of having corporations match the individual contributions of their employees to the arts, much as most now do in the case of educational contributions.

CHAPTER I: THE GROWING SHORTAGE OF LEISURE TIME

A singular mark of the 1980's for adult Americans is the widespread expansion of families in which both husbands and wives hold down jobs, partly as a result of economic necessity to make ends meet and partly out of choice on the part of women who want to work. In addition, as the economic recovery has taken hold in the country, the length of the workweek has increased.

T.1 This means that for the arts and cultural activities, the competition for commanding the attention of shrinking leisure time is growing apace in the mid-1980's. Indeed, the median number of hours that people now work a week has risen to 47.3 per week, up from 46.9 hours in 1980, 43.1 hours in 1975, and 40.6 hours in 1973. By the same token, as the hours of work have gone up, commensurately the hours available as leisure time have declined. Now, only 18.1 hours per week on the average are there for leisure pursuit, compared with 19.2 hours in 1980, 24.3 hours in 1975, and 26.2 hours in 1973.

This means that over the past decade, for the average American, the amount of leisure time has shrunk 31%, a loss of 8 hours a week. In turn, this is changing our national conception of time and how it is utilized. The pressures are now mounting for people to be more selective about just what they are willing to commit their found or leisure time to. In fact, time is now likely to be more precious and meaningful than money as a trigger for spending habits.

T.2 When analyzed by key segments in the population, some immediate patterns emerge. On an age basis, people 65 and over report having 25.4 hours a week leisure time available, compared with only 20.5 hours of work time.

More than any other group, the elderly are seeking and need activities for their leisure. For the arts, this means both an opportunity to tap the creative talents of older citizens and the necessity of providing arts events which will allow them to experience the creative pleasures of enjoying live performances. By contrast, the Baby Boom generation is most hard-pressed for time, with their having only an average of 16.0 hours per week for leisure and a much higher 50.4 hours a week devoted to work. This age group -- from 30 to 49 — has all the pressures of two jobs in the family, growing family responsibilities, and little free time.

The pattern among men and women is quite different. Men work longer hours (48.9), but at the same time have more leisure time (20.3 hours per week). Women work less (44.9 hours), but also have far less leisure time (15.6 hours per week). The reason why the women both work less and have less leisure time is not hard to determine: they have the responsibilities of holding down a job and still bearing the major duties for child-rearing and homekeeping. This hits the Baby Boom generation hardest. Women simply have 23% less leisure time a week than men. In turn, for the arts and culture that means that women will find leisure time activities more precious and urgent than men.

A similar pattern is found among blacks and Hispanics. While blacks work no more than 43.2 hours a week, they also report only 12.2 hours of leisure time available. Hispanics report working 43.5 hours a week, with 18.0 hours of leisure time. By contrast, whites work 47.7 hours a week, but have a higher 18.8 hours available for leisure pursuits. As with women, minority people have much greater home and life-sustaining tasks that simply drain away much of their available leisure time.

Among those who are heavy attenders of the arts, patterns vary. For instance, heavy attenders of theater, classical music concerts, and museums tend to work longer hours than most others. However, those who go to the theater regularly have more leisure time (19.3 hours) than average, while classical music afficionados are short of leisure hours (16.9). This would indicate a high priority that concert attenders give to this interest in the arts. On the other hand, in the case of heavy museum attenders, popular music attenders, dance attenders, and opera attenders, there is a tendency to have more leisure time available. The 47% of all adults who have cable television work fewer hours than average but have more leisure time. By contrast, the 17% who own VCR's work longer hours and yet also have more leisure time than average.

> Observation:
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> By and large, the arts are tapping those individuals who have more leisure time. Indeed, one of the major findings of this study stems directly out of this growing shortage of leisure time: attendance at live arts events shows some signs of increasing, but at a slower rate, while viewing of arts performances on television and via VCR recordings seems to be high. In turn, this has major implications for the direction of the arts themselves and might well pose serious problems for arts institutions and individual artists.

CHAPTER II: ARTS FACILITIES INCREASE, BUT THE APPETITE FOR LIVE PERFORMANCES STILL HAS NOT BEEN SATISFIED

The number of facilities across the nation that are reported to be easily accessible to people from their home has increased in the past four years, especially in the case of arts facilities:

-- The number who say that a concert hall where musical concerts or operas are performed is easily accessible to their homes has risen from 47% in 1975 to 53% in 1980 to 59% in 1984. T.3

-- Comparably, the number of people who say that a museum with painting and sculpture or with scientific or historical exhibits is easily available to them has gone up from 49% in 1975 to 57% in 1980 to 60% in 1984.

-- The number who report having easily accessible a theater where plays or musicals are performed has risen from 58% in 1975 to 66% in 1980 to 68% in 1984.

Observation:

It is apparent that over the past decade there has been some real gain in the accessibility and availability of facilities where arts and cultural events are on display. This is a distinct sign of the progress made in developing arts facilities.

Nonetheless, the perceived need for more facilities still continues apace. Since 1973, the number of Americans who believe that there are enough facilities for creative activities in their community -- "things like local art and photography shows, street festivals, local music and drama groups, or craft groups" -- has risen from 49% to 55%. But the number who still feel there are "not enough" such facilities remains at 42%. Among blacks, 59% say T.4

there are not enough such facilities, a view shared by an even higher 60% of all Hispanics in the country. Indeed, women report having not enough such facilities more than men.

Of course, it is one thing to have more physical facilities for arts events, but just as important is whether or not the facilities are being filled and utilized by the holding of the events themselves. Bricks and mortar may be indispensable to the arts, but the showing or the performance -- what happens inside the facility -- is critical to both presenters and audiences alike.

When the American public is asked about eight specific types of arts presentations, substantial numbers still feel that they need more of them in T.5 their own area. However, in every case, the percentage who say they feel they need more of that specific kind of arts exposure in their community is a few points below where it was in 1980.

-- Fifty-nine percent feel that they need more children's theater performances where they live, while 26% feel they have enough of such presentations now, compared with 61% who wanted more in 1980 and 25% who felt they had enough of them then.

-- Forty-nine percent want more outdoor arts festivals, although 45% think there are an adequate number now. Back in 1980, 51% wanted more such festivals and 43% thought the ongoing fare was adequate.

-- Forty-seven percent want more exhibitions of paintings or sculpture in their community, although an equal 47% feel there are enough now. Back in 1980, by 50-44%, a plurality said they needed more.

-- Forty-five percent feel they need more plays, musicals, pantomimes, and other adult theater performances in their home areas, although

51% now believe there are enough such presentations. In 1980 47% wanted more and an equal 47% thought the number was sufficient.

— Forty-three percent want more ballet or modern dance performances, although 46% think there are enough of such dance presentations where they live. Back in 1980, 44% wanted more and an equal 44% thought there were enough dance performances in their community.

— Forty-two percent want more classical music concerts or recitals in their area, although 51% think there is a sufficient number now. In 1980, by a narrow 47-46%, they thought there were enough classical concerts.

— Forty-one percent want more ethnic or folk dance performances in their home areas, but 45% think there are enough now. In 1980, by a narrow 45-43%, a plurality wanted more.

— Only 34% say they need more popular music performances, such as rock, country, or other popular music presentations, while 62% think the number is now enough where they live. In 1980, by 59-37%, they then opted for saying they had enough of such pop music concerts.

Observation:

It is evident that there has been some marginal progress in fulfilling the felt need of the people that there are enough performances and showings of major arts forms in their communities. However, by any measure, the felt gap is widespread, especially for children's theater performances, outdoor arts festivals, exhibitions of paintings or sculpture, adult theater presentations, ballet or modern dance performances, classical music concerts or recitals, and folk or ethnic dance performances. The only area where anything close to saturation is reported is the single discipline of popular music performances. While the number who say they have sufficient numbers of arts presentations is moving upward, nonetheless, between 41% and 59% of the public still feel there are not enough such exposures to satisfy their needs in their own community. Obviously, much of the task still remains to be done.

The overall national trend, however, turns out not to be typical at all of the estimates of the sufficiency of arts presentations among three key T.6 groups in the public: blacks, Hispanics, and women. In the case of blacks and Hispanics, there is a much greater sense of inadequacy of arts events being presented in the communities and areas in which they live. For example, in the case of children's theater performances, 56% of all whites want more of them, but a much higher 71% of all blacks and 76% of all Hispanics want more. While 49% of all whites want more outdoor arts festivals, a much higher 68% of blacks and 67% of Hispanics say they want more of them. Compared with 43% of whites who want more exhibitions of paintings or sculpture, 60% of blacks and 72% of Hispanics want more such showings in their communities. In the case of adult theater, 41% of all whites feel such presentations are inadequate in their home area, but a much higher 63% of blacks and 66% of Hispanics share this view. On ballet or modern dance performances, 39% of whites want more where they live, but a much higher 60% of blacks and 65% of Hispanics feel that way. In the case of classical music concerts or recitals, while 39% of whites feel a need for more such performances in their area, a higher 56% of blacks and 57% of Hispanics want more. On folk or ethnic dance performances, 38% of whites feel the current fare in their community is not sufficient, but a much higher 53% of blacks and 69% of Hispanics have the same felt need.

Men and women also show quite different appetites for the actual presentations of specific art forms. For example, while a 52-43% majority of men feel that exhibitions of paintings or sculpture are now adequate in their community, women feel they are inadequate by 50-42%. In the case of adult theater, by 55-41%, men feel there are now enough such performances in their communities, but women disagree by 48-47%. On ballet and modern dance performances, men do not feel the need for more by 50-37%, but women do feel there should be more by 49-42%. In the case of folk or ethnic dance performances, men feel by 50-37% that the current number is sufficient, but women demur by 45-42%.

This point is made in an even stronger way when the 45% who could not say there are enough facilities for the arts were asked how important it was to them that there be more creative activities in their own community that they could actively participate in. By 83-16%, an overwhelming majority of these people say it is important that such arts and cultural activities be expanded in their own home areas. A substantial 40% say they think it is "very important" for such a growth to be taking place. However, while 35% of men say it is "very important," a higher 43% of women share this view. And, compared with 36% of whites who believe such activity is critical to them personally where they live, a much higher 56% of blacks and 46% of Hispanics have the same urgent feeling. T.7

Observation:

It is apparent that three important groups in America in the mid-1980's feel most keenly the inadequacy of current presentations in the arts in their own communities — women, blacks, and Hispanics. The feelings on the part of these pivotal groups undoubtedly stem from two main causes. First, the arts have a special role in their lives, uplifting their own experience, giving them a sense of creative fulfillment that they simply do not get from other parts of their existence. Second, especially in the case of blacks and Hispanics, they often feel that arts are presented in parts of their communities and in facilities where they do not always feel welcome or comfortable attending. Certainly the differences in this study are so great among women, blacks, and Hispanics as to warrant special effort and attention given to them by both governmental and private sector institutions in the arts.

As was observed earlier, visible progress on an overall basis has been made both in providing more and better facilities for the presentation of the arts and in the number of such presentations available in people's home T.8 communities. However, a further analysis at least suggests that there may have been more progress registered in the providing of physical facilities than in meeting the demands for live performances in those facilities. A good control for comparative purposes is the case of sports. Fully 71% now feel that the sports facilities in their home area are adequate. In addition, almost an identical number, 70%, feel that there are enough sports events taking place in those sports arenas or stadia. Thus, the gap between the adequacy of sports facilities and the holding of sports events in 1984 had been reduced to a single percentage point. It might be concluded that sports have hit a good balance between facilities available and events held.

In the case of three types of arts presentations where comparable gaps might be measured, performance or exposure frequencies may well be lagging behind the facilities available for presenting such arts. For example, in the case of adult theaters, 68% feel that there are now enough facilities in their communities for presentations of serious plays, but only 51% of the same people feel that there are enough actual theater performances where they live. This means there is a gap of 17 points between the felt adequacy of theater facilities and the number of theater performances in those facilities. The same kind of analysis shows comparable gaps between the facilities for serious classical music concerts and actual performances available and between art museum facilities and the number of painting and sculpture exhibits.

Indeed, when the three art forms are combined, the aggregate gap is 12 points, compared with only a 1-point gap for sports. In 1980, a similar analysis yielded a 6-point gap for sports -- not enough events to utilize the facilities -- and a 13-point gap for the arts.

Observation:

> These data suggest that the United States has done a much better job of fulfilling the felt needs of its public in the sports area in the 1980's than in the arts area. In fact, this analysis also suggests that despite gains both in building adequate facilities for the arts and in the number of presentations made, the lag area has been on the presentation side. In other words, the arts have been hard-pressed to come up with the performances, exhibits, and showings that people would expect to be forthcoming when they see new facilities in their local area. And, as will be seen later in this report, a major cause for this arts fulfillment short-fall lies squarely at the doorstep of inadequate funding.

CHAPTER III: CHANGING PATTERNS OF CONSUMPTION FOR THE ARTS

During the five-year period from 1975 to 1980, attendance at most forms of arts presentations, performing and visual, rose sharply. Given the T.9 more difficult times of raising money from both the public and the private sectors, some real doubts have been expressed over continuing the trend from the 1970's into the 1980's.

However, in the performing arts, attendance has continued to explode:

— In the case of movie attendance, fully 78% of the adult public now report that in 1984 they attended a movie in a movie house, up from 75% in 1980 and 70% in 1975.

— Sixty-seven percent report having attended a live performance of a play, musical comedy, pantomime, or other theater during 1984, up from 65% in 1980 and 53% in 1975.

— Sixty percent say they attended a live performance by a popular singer, band, or rock group, up from 53% in 1980 and 46% in 1975.

— Thirty-five percent of all adults nationwide attended a live performance of opera or the musical theater, up from 25% in 1980. No measure of such attendance was taken in 1975.

— Thirty-four percent attended a live performance of ballet or modern dance, folk or ethnic dance in 1984, compared with 25% in 1980 and 23% in 1975.

— Thirty-four percent report having attended a live performance of classical or symphonic music by orchestras, chamber groups, or soloists, up from 26% in 1980 and 25% in 1975.

Observation:

> By any measure, the number of Americans exposed to serious live performances in the arts continues to rise apace. This must be taken as a sign that the cultural explosion of the 1970's continues well into the decade of the 1980's. As was seen earlier, however, this extended reach of the performing arts has been accomplished despite more difficulties in raising funds and even many more problems of producing enough live events to fill the facilities which now are available. But, by any standard, certainly the evidence just presented indicates that the arts in the United States now are a mass proposition involving literally tens of millions of individuals. For example, when the 1984 results are translated into numbers of people, 134 million adults attended the movies, 115 million went to the theater, 103 million attended live pop music concerts, and 38 million live dance performances. With the exception of the movies, all are live events, indicating a healthy appetite, indeed, for live performances in an era when the penetration of electronic media has reached new heights.

There is one exception to the unbroken upward movement in attendance at arts events:

— Fifty-eight percent of the adult public, almost 100 million people, attended exhibits of paintings, drawings, and sculpture at art museums in 1984. However, this latest number is lower than the 60% who said the same in 1980, although it is slightly higher than the 56% who reported visiting an art museum in 1975. Statistically, taken over the nine-year period, it would appear that attendance at art museums has reached a plateau.

Before exploring some of the reasons for the growth in the performing arts area and the apparent leveling out of attendance at art museums, it is worth taking a closer look at just who does attend the various arts presentations:

T.10 — The most widely attended form, the movies, more dramatically appeals to the young than to older people. For example, 96% of young people

18-29 years of age report having attended a movie, compared with 85% of those in the 30-49 age bracket, 63% of those between 50 and 64, and 52% of those 65 years of age and older. Comparably, by education, movie attendance rises from 71% among those with no more than a high school education to 90% among those with some college and 88% of those with college degrees. Significantly, however, over 90% of those who are classified as heavy attenders of every other art form also report they go to the movies.

— Live theater has quite another pattern, and is most attended by those who live in the East, city and suburban dwellers, those in the 30-49 and 50-64 age groups, the better educated, and those in the higher income brackets, but also is attended by those who are heavy consumers of other art forms.

— Live pop music concerts have an even greater skew toward the young, with 82% in the under-30 group reporting attending them, compared with 63% in the 30-49 age group, only 43% in the 50-64 group, and 32% of the elderly.

— Live opera and musical theater draw more heavily from the East and West coasts, city and suburban people, those between 30 and 64, the better educated, women, and the higher income groups. These performances also draw higher proportions of those who are heavy attenders of other arts presentations, except pop music concerts.

— Live dance performances do better on attendance in the North than in the South, in the cities, among the young, among the better educated and the higher income groups, among women and blacks, and among heavy attenders of other arts presentations.

— Live classical music concerts also are attended more by residents of the East and West coasts, city dwellers, the 30-49 age group (although appealing to all ages), the better educated, the higher income groups, and attenders of all arts presentations except pop music concerts, but are attended less by racial minorities..

— Art museums draw their attenders more from the West and Midwest, from the cities and suburbs, from the young, and from the better educated and the higher income groups; they draw big majorities of heavy attenders of other arts presentations. Notably, art museums appear not to attract people who have not had a college education, or the less affluent. This suggests that art museums may have acquired something of a reputation for being havens of the more affluent and educated sectors than other arts disciplines, which have a broader appeal. Nonetheless, in attracting close to 6 in every 10 adults, art museums certainly must be classified as being in the mass appeal category.

> Observation:
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> Regardless of the respective pattern for each of the art forms, it is striking that there is enormous overlap in audiences among the various disciplines. This suggests, of course, that the more arts centers are planned and constructed which can provide facilities for multiple arts to be performed, the more likely the arts will attract rising audiences. Such facilities, of course, are expensive to come by, but there is little doubt that a person who is attracted to classical music in a given setting will find opera, dance, theater, and other live performances attractive in nearby facilities as part of a center.

If the overall attendance for all arts presentations except art museums is still continuing upward, the median average annual attendance shows signs of declining since 1980 for live theater, live popular music, live classical music, live opera and musical theater, and art museums. This does not mean that the number of people attending such presentations has leveled off. Instead, it means that the arts have attracted a larger base than ever before, but that the average attender comes out to such presentations less.

Observation:

> Given the mass penetration of the arts, perhaps it was inevitable that median average annual attendance would begin to decline. One exception to this pattern is the movies, which continue to rise in both the total number who go to them in person and also the median number attended. But, generally, as the reach of the arts extends to the tens of millions, more and more relatively infrequent attenders will be attracted to them.

The Growing Role of Television and VCR's

Indeed, live attendance at arts presentations does not begin to T.11 report the total exposure of the American people to the arts. With each passing year, the number who view the arts on television apparently is rising. For the first time in 1984, both the number of people who view specific arts presentations on TV and the number of times a year they see them were measured.

In terms of actual percentages of the adult public who see various art forms live and on TV, it is striking that several of the disciplines attract a higher number of people in the aggregate to live performances than are exposed to them on the tube. For example, 67% go to live theater while no more than 53% see comparable performances on television. Compared with 57% who watch pop music concerts on TV, a slightly higher 60% attend them live. Compared with 21% who view opera or musical theater on television, a higher 35% go to such performances live. While 75% view movies on TV, a higher 78% see them at a theater. In the case of classical music, 34% attend live concerts, identical to the 34% who view them on TV. In the case of dance performance, however, more people in the aggregate are attracted to television showings than attend them live. While 34% attend such performances live, a greater 40% see them on television.

But, when it comes to the number of median performances viewed or attended, then the live arts presentations simply cannot keep up with television. For example, in the case of movies, the median annual attendance is 4.3 movies a year, compared with 13.6 for TV. Theater is 3.4 median performances live, but a higher 5.6 on TV. Pop music concerts total 3.0 as the median for live attendance, but a higher 7.2 on television. For opera and the musical theater, the median live attendance is 2.1 performances for those who go, but is a slightly higher 2.4 on television. For dance performances, the average attendance is 2.2 in person, but a higher 3.2 median on television. And in the case of classical music, the median number of performances is 2.3 for live concerts, compared with 3.2 for television.

> Observation:
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> In the aggregate, of course, television, which can be tuned in merely by the flip of a switch, is bound to outstrip live performances in aggregate numbers who see performances. Nonetheless, it is a tribute to the vitality of the live performing arts that the total number who attend them in person is still rising smartly.

An important reason for the apparent growth of television exposure of the arts, of course, is the commensurate proliferation of cable TV. In this T.12 study, fully 47% of the adult population report subscribing to cable television. Notably, heavy attenders of live performances in the arts also tend to be even more likely to subscribe to cable television. The arts, of course, can be shown more frequently, at better hours, and for longer periods on cable than on most VHF TV stations.

But yet another obviously growing phenomenon which is far more akin to a live performance is ownership of video casette recording equipment. A total of 17% of the homes in the country by 1984 owned a VCR. Among heavy attenders of live presentations of the arts, the range of VCR ownership is from 21% to 28%.

Observation:

T.13 Given the massive numbers of people who now attend live presentations of the arts, the VCR opens up real prospects for vast expansion of the playing of performances or the showing of art exhibits. To be able to play such a presentation after seeing it live is an attractive prospect to many. The growth of video viewing of the arts is evidenced in this study, when a 71-29% majority of those who now are cable TV subscribers say they would certainly or probably view arts presentations if more were shown on cable or pay TV. It is not overstatement to say that arts presentations could drastically alter and change the nature and programming of network and other television in the next decade. The VCR holds out the promise of being a particularly central vehicle in such an expansion.

Two caveats, however, must be raised about this imminent explosion of arts presentations both on cable and on VCR's. In the case of the individual artist, unless provisions are made for proper compensation, such a growth could ironically end in fewer actual performances. And, if new generations were raised not to know what live performances can be like, but instead became accustomed to video tapes, then live art could end up threatened. The obvious answer is for a substantial portion of the revenues from VCR's to be dedicated to supporting an even greater growth of live arts presentations. In addition, live performances should be geared to the programming for cable and VHF TV, and VCR cassettes taken from as many live performances as possible.

Indeed, when the median average attendance in the arts, which shows a decline for all but the movies and dance from 1980, has added to it the 5.8 presentations that people watch on their VCR's, it makes all the difference. The average for all of the arts when VCR viewing is included has risen from T.14 2.1 in 1975 to 2.8 in 1980 to a current 3.1 events. Without VCR showings, however, then the pattern shows a rise from 2.2 in 1975 to 2.8 in 1980, but then declines to 2.7 median average events attended in 1984. When film or video tape performances are eliminated from consideration, then median attendance at arts presentations went from 2.0 in 1975 to 2.8 in 1980, but then down to 2.4 in 1984.

Among those who are heavy live attenders of arts presentations, not T.15 only does ownership of VCR's tend to be higher than among the public as a whole, but the number of presentations viewed on their VCR's is substantially higher than the nationwide average of 5.8 events seen in a year.

One area where there is some sign of leveling out of participation is in the frequency of people buying tapes or records of classical music, which T.23 appears to be holding at 1980 levels in 1984 but not increasing. Indeed, the number of people who say they listen to classical music on records, tapes, or T.24 radio is slightly down from the 1980 high.

Observation:

The implication of these results is that records, tapes, and radio listening to serious music may be having its potential audience cut into and even replaced by VCR's. Again, the arrangements for compensation of artists and orchestras must be transferred to tap the growth of VCR's. Otherwise, performing artists in music could find themselves being viewed and listened to more, but with their sources of income diminished.

Attitudinal Dimensions to Attendance

Despite the important actual changes in attendance and viewing of T.25 arts presentations that have taken place since 1980, attitudes about attending live presentations have remained almost uniformly positive:

— By 87-12%, an overwhelming majority give arts activities as high a priority in their community as parks and recreational activities.

-- By 69-30%, there is a strong endorsement for more live theater and concert events where people live.

— By 62-36%, a big majority say they would attend concerts and live theater performances if they were offered in their community.

— A 59-39% majority say they would attend art museums more frequently if more showings were offered in their home community.

By the same token, the two serious deterrents to increased attendance also have not diminished:

— A 64-33% majority believe that the "cost of going to theaters or concert halls is the main reason most people don't go more often to performances of plays, music, or dance."

— Fully 40% of the public believe that "the arts can only be enjoyed by a privileged few who have the financial means to attend arts events," although a higher 57% do not feel that way.

> Observation:
>
> Although inflation had tempered a good deal by 1984, nonetheless the toll of years of rising prices clearly has left an indelible impression on potential audiences for live performances. Consciousness of the high threshold of the cost of admission still remains high. In turn, this suggests that special efforts to assist the elderly and the less privileged in being able to attend live presentations probably were never more important in the United States.

In the case of art museums, there are some signs of a moderate decline in the number of people who cite the difficulty of getting to the museum from their home, lack of parking space, reservations about the quality of the exhibits themselves, safety of the location of museums, hesitation to T.26 visit the neighborhoods in which the museums are located, lack of information about what is being shown in museums, the expense of going to a museum, and the lack of sufficient museum exhibits where they live. These downward shifts are marginal, however, and all of the factors still remain deterrents to museum attendance. Two criticisms that have not declined are the sense of not feeling comfortable going into a museum and the claim that "there is always pretty much the same thing shown, so there is no need to go very often."

> Observation:
>
> Basically, art museum attendance appears to have leveled out, and the appeals and drawbacks of going to museums have remained much the same in the public's mind. By contrast, there are signs of much stimulating new activity and even new ways of viewing and attending live performances in other arts disciplines. In turn, this suggests the possibility that the innovations in art museum displays and showings have not kept pace with the other arts. However, to determine such a finding definitively would require a much more exhaustive examination of art museums than is possible in this study. However, the data certainly suggest that art museums may be entering a period where attendance will not grow unless major new efforts are made to attract attenders.

Despite problems such as now face museums and the potential threat of TV and VCR's to live performers, the American people remain solidly sold on T.28 what the arts add to their communities and to themselves as individuals:

— An almost unanimous 95-4% majority are convinced that "museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures or about science and our environment."

— A comparable 94-5% majority also subscribe to the view that "things like museums and theater and music performances make a community a better place to live in."

-- By 92-7%, another massive majority believe "some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend."

— By 77-21%, a substantial majority go along with the claim that "most people enjoy attending arts events," up from 72-24% who felt that way in 1980 and from the 63-25% majority who held that view in 1975. Thus, the sense that Americans enjoy attending arts events is up 14 percentage points since nine years ago. By contrast, there has not been comparable growth in the number who say that most people enjoy attending sports events.

— Finally, by 90-9%, a big majority believe that "to see something performed live on stage is more meaningful and exciting than watching it on TV," up from an 81-13% majority who felt that way in 1975.

Individual Participation in the Arts

In the 1980 study of Americans and the Arts, a veritable explosion was observed in participation in the arts in a wide assortment of activities. T.29 In 1984, increases are still evident, although not of the same magnitude as in the previous five-year period:

— The number of people who engage in photography, which jumped from 19% to 44% between 1975 and 1980, has risen to 47% in 1984.

— The number of people who do needlework, weaving, and other handwork has gone up steadily from 39% in 1975 to 42% in 1980 to a current 44%.

— The number who play a musical instrument, which rose sharply from 18% to 30% from 1975 to 1980, has now gone up marginally to 31%.

— The number who paint and draw or engage in graphic arts has risen from 22% in 1975 to 26% in 1980 to a current 29%.

— The number who write stories or poems, which rose from 13% to 22% in the previous five years, has now gone to 25% of the adult population.

— The number who sing in a choir or another type of choral group went from 11% in 1975 to 21% in 1980 and now has gone up marginally to 22%.

— The number who participate in the ballet or modern dance rose from 9% to 20% from 1975 to 1980, and now has gone to 21%.

But in two other areas, there are signs of a leveling out or even decline in participation:

— The number who make pottery or ceramics, which rose from 8% to 18% over the previous five years, has now gone to 17%.

— The number who make sculpture or work with clay, which doubled from 5% to 10% from 1975 to 1980, is now at the 9% level.

— The number who engage in folk or ethnic dance, which rose from 5% in 1975 to 18% in 1980, is now down marginally to 17%.

Finally, there is one other area of steady growth:

— The number who work with a local theater group has risen from 3% in 1975 to 5% in 1980 to a current 7%.

The differing patterns of participation are worth noting:

T.30 — The greatest proportion of Americans who write stories or poems are found among young people, in the West, in the urban areas, among women, and among blacks and Hispanics.

— The largest concentration of those who dance ballet or modern dance is found again in the cities, and among the young, women, blacks, and Hispanics.

— By contrast, those involved with needlepoint, weaving, and other handwork are more likely to be found in rural areas, among older people, and among the less well educated, and are heavily concentrated among women.

— Playing a musical instrument is more likely to occur among the young, in the Midwest, among college educated people, and among those who are heavy attenders of classical music.

-- Those who work in theater groups are more likely to be found in the West, among the young, among those with a college education, and among heavy attenders of the theater, dance, and opera and musical theater.

Observation:

While the growth of participation in the arts has not been nearly as explosive as in the previous five-year period, nonetheless the thrust is still upward. Given the fact that nearly all of such participatory activity requires the outlay of an individual's own finances, it is significant that in a period marked by a deep recession, such arts participation has continued to grow.

In fact, there is ample evidence that the arts are given a high T.31 priority in the community and are deeply appreciated as an integral and indispensable part of life in the United States during the last quarter of the twentieth century. For example, a 92-7% majority acknowlege that the arts are important to the "quality of life" in their own community. And, by 89-10%, another big majority believe the arts are important to the "business and economy" of their home community.

When asked how they would feel if there were no arts available in the T.32 community in which they live, a 72-27% majority say they would miss the arts. Roughly 1 in 3 Americans report they would miss the arts "very much."

Finally, when asked, sizable majorities say what the arts mean to T.33 them in their own lives:

-- By 75-22%, a big majority say the arts "just give me pure pleasure to experience or to participate in."

-- By 73-24%, another sizable majority feel the arts "give you an uplift from everyday experiences."

-- By 71-24%, a majority also feel that the arts "are a positive experience in a troubled world."

— And by 65-30%, a majority believe the arts "allow you to find a source of creative expression and experience that is rare."

Observation:

All in all, the arts have become a more vital and more indispensable part of the lives of the American people. The past decade has witnessed a major growth in attendance and participation in the arts, but, perhaps most of all, the arts have deeply touched the lives of the people of this country. At a time when disenchantment with the leadership of most major institutions remains high, the fact that appreciation of and involvement in the arts continue to grow is a monumental tribute to the job that has been done by those in the arts. For they have had harder times finding the resources to meet the growing needs in the arts. Basically, they have done just that, albeit not without enormous sacrifice.

CHAPTER IV: THE CONTINUING CRISIS OF ARTS IN EDUCATION

Over the past four years, schools have felt the crunch of budget cutbacks in many areas. The arts have certainly been no exception.

Yet, support for inclusion of the arts in heavy measure into the lives of young schoolchildren remains high:

— A substantial 91-7% majority of the entire adult population feel T.34 it important that children who are in school "be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events." This division has not changed basically since 1975.

— By 52-41%, a majority feel that schoolchildren in the area where they live do not "have enough opportunities to hear music and go to plays and T.35 things like that," not a lot different from a comparable 56-39% majority who felt that way in 1980 and a 43-42% plurality who shared the same view in 1975. Young adults, women, minorities, and those who live in the South particularly feel that schoolchildren are being deprived of solid exposure to the arts in education.

-- When Americans are asked if specific arts courses should be T.36 offered for credit in the curriculum of the schools today, the number who believe writing stories and poems should be included has risen from 79% to 83%; playing a musical instrument has gone up from 78% to 80%; the number who say drawing, painting, or sculpture should be included in the curriculum for credit has risen from 75% to 78%; and acting has risen marginally from 59% to 60%. Support for inclusion of some other specific arts activities has declined, but in no case by more than 7 points. The number who want needlepoint and weaving to be part of the accredited curriculum has declined from 46% to 39%; making pottery, ceramics, and other crafts has gone down from 52% to 50%; ballet, modern dance, or movement, down from 55% to 53% who want it in the curriculum for credit; photography or filmmaking, down from 61% to 58%; art appreciation, down from 72% to 69%; voice or singing, down from 75% to 74%; and music appreciation, also down from 75% to 74%.

— However, the number of people who believe that courses in the arts T.37 such as these should be paid for out of the regular school budget has stayed at 74-21% in favor. In other words, by better than 3 to 1, Americans want and even insist that the arts be included in the education of young children today.

Observation:

By any measure, there is a powerful mandate from the American people not only to include the arts in the regular and ongoing curriculum of the public schools in this country, but also to keep funding for such arts education in the school budgets. This message is felt deeply, and any who ignore it are likely to hear from arts constituencies in growing numbers. The arts are viewed as a major and indispensable part of the education of young people in America. There is a mandate for those who would speak out to support the inclusion of the arts in the accredited part of the curriculum of education in the 1980's.

CHAPTER V: FINANCING THE ARTS

The popular notion about arts organizations is neither that they are heavily dependent on help from government nor that they are self-supporting. T.39 Instead, the dominant view is that they rely in large part on private contributions. In the past four years, this perception has grown appreciably. For example, in 1980, in the case of theater groups, 42% of the public thought they depended on private contributions, compared with 34% who thought they were mainly self-sufficient from box office receipts and 5% who named government support. In 1984, a higher 49% say private contributions, while a lower 27% name self-support and 6% government help. The pattern is similar for all other arts institutions tested: dance troupes have gone from a perceived 38% private donor oriented and 34% self-sufficient in 1980 to 45% private contributions and only 30% self-supporting in 1984; opera companies from 39-31% private giving over self-supporting to 48-23%; symphony orchestras from 41-29% private donors over self-support to 47-24%; and art museums from 37% private gifts, 24% governmental help, and 13% self-support to 44% private contributions, 20% government, and 9% self-support.

In many ways, these estimates reflect the thrust of the federal government, which has emphasized the need for arts organizations to depend more on the private sector rather than to count on expansion of federal funding. However, studies conducted for the National Endowment for the Arts in the 1970's showed clearly that as much as 48% of all revenues for performing arts organizations were derived from box office receipts, while corporate giving, for example, was only a fraction of that amount.

> Observation:
>
> From the standpoint of raising money in the private sector, the public perception of a sharp growth in arts institutions' dependence on private giving may help raise the consciousness of individuals and corporations and foundations to give more money. By the same token, however, available data would indicate that the private sector is now receiving more credit for supporting the arts than if deserves. If such private donors were to conclude that there has been a sharp rise in private giving to the arts, then this in turn could lead to a sense of lessened urgency rather than heightened need to support the arts.

In fact, the number who thought that all sources should provide assistance to arts organizations such as museums, symphony orchestras, and dance, opera, or theater groups went up in 1984 over 1980:

— In the case of the federal government, 53% say it should give to T.40 these arts institutions, up from 50% who said the same in 1980. In the case of state govenment, the number suggesting state-level arts funding rose from 60% to 64% over the past four years. And at the municipal and county government level, the number who want to see arts funding from that source went up from 64% to 67%.

— In the private sector, the number who would like to see individual contributions to arts institutions rose from 84% to 86%. The same kind of increase took place in the case of foundations, 81% wanting to see foundation funding, up from 79% in 1980. And, in the case of business and corporation giving, 77% think this source should fund the arts, up from 72% four years earlier.

> Observation:
>
> Two key conclusions emerge from these results. First, it is striking that across the board for every category there was an increase in public desire to see funds contributed to support the arts. This certainly can be taken as a sign that the American people are convinced both that the arts

> are worthy of support and that they have had a severe crunch put upon them over the past four years.
>
> The other striking finding is that there is no sign at all that the public thinks federal, state, or local funding of arts institutions should taper off or decline. To the contrary, some of the most substantial increases in desire for funding emerge in the governmental area.

The desire on the part of the public to see more government participation in arts funding is evident in yet another area: governmental T.41 matching grants of $1 for every $3 that the private sector puts up. In 1980, a 59-36% majority favored such an incentive matching grant program. In 1984, this had risen to 62-33%.

Finally, people were asked about their own willingness to pay more in specific taxes per year in order to increase federal funding of the arts:

T.42 — By 72-27%, a big majority are willing to pay $5 more in taxes themselves to help fund the arts, up from a 70-28% majority who felt that way in 1980 and sharply up from the 58-37% majority who shared that view in 1975.

— By 66-32% a better than 2-to-1 majority are willing to pay $10 more in their own taxes each year to see federal funding of the arts increase, up from 65-33% in 1980 and 51-44% who felt that way in 1975.

— By 61-38%, a sizable majority are willing to pay $15 more in taxes themselves to be earmarked for the arts, up from a comparable 59-39% majority in 1980 and a reversal of the 50-46% plurality who opposed such a tax hike to help the arts in 1975.

— Finally, by 53-45%, a majority would be willing to pay $25 more in higher taxes themselves to fund the arts federally, up from a 51-45% majority who felt that way in 1980 and a reversal of a 53-41% majority who rejected such a notion in 1975.

Observation:

> It is apparent from these results that the American people are more than willing to see their taxes increased by as much as $25 per capita to allow the federal government to increase its funding of arts institutions. Contrary to thinking in some high places in the federal establishment, there is literally no perceptible sentiment for either phasing out or cutting sharply federal support for the arts. The thrust of these findings is diametrically the opposite. Obviously, people feel strongly that the arts are a critical part of the quality of life in America and that the federal government should be an important source in funding the arts.

In the case of giving financial assistance to individual artists, again there are signs of increasing sentiment for both private and government help, although a majority still oppose government assistance to the individual artist. T.43 In the case of local government, a 55-40% majority oppose such government direct assistance to individual artists, but this is up from a comparable 59-37% majority four years ago. In the case of state government, a 57-39% majority oppose help to individual artists, but this is up some from the 59-37% majority who opposed such financial help in 1980. And in the case of federal help for individual artists, a 58-38% majority oppose it, but this is less than the 61-35% who felt that way four years ago.

In the case of businesses and corporations, a 63-31% majority think this source should back individual artists, up from a 57-37% majority who felt that way in 1980. Obviously, the American people think the private sector should take the lead in backing the individual artist.

Observation:

> As with arts institutions, the thrust over the past three surveys has been for an increase in financial help to individual artists from both the private and the public sectors. The number favoring private help has risen from 49% to 57% to 63% over the past decade. In the case of

> local government, the desire for assistance to the individual artist has gone up from 31% to 37% to 40% over the same period. In the case of state government, those favoring help for individual artists has risen from 31% to 37% to 39%. And at the federal level, the number wanting to see the individual artist helped financially has increased from 29% to 35% to 38% since 1975.
>
> These results add up to a growing awareness that individual artists are critical to the growth of the arts and that special care and attention must be given to the development of individual artists as well as institutions.

In this year's study, for the first time probes were made about the patterns of individual giving to the arts. Here is what was found:

— 27% of all adults in the country report having made a contribution to the arts in the past year. This rises to 31% in the East and 30% in the West. Fully 49% of those who are college graduates have contributed, as have 40% of those earning $35,001-$50,000 in income and 54% of those in the $50,000-and-over bracket. Highly significant is the fact that 53% of heavy attenders of art museums, 64% of heavy attenders of classical music performances, 61% of opera and musical theater heavy attenders, 51% of heavy attenders of dance performances, and 50% of heavy attenders of the theater contributed individually. The only exception to this rule are the much smaller number -- 38% — of pop music heavy attenders who contributed. T.44

The median contribution given by individuals nationwide was $48.50 in the past year. Notably, this rises to $66.30 in the West, $67.30 among college graduates, $61.10 among those earning $25,001-$35,000, $64.70 among those earning $35,001-$50,000, and $76.60 among those in the $50,001-and-over bracket.

However among heavy attenders of all arts presentations, the amounts are very high, indeed. Art museums heavy attenders give a median of $85.30, classical music buffs $87.60, popular music heavy attenders $66.20, dance attenders $97.00, opera and musical theater heavy attenders $97.70, and frequent theatergoers $74.30.

> Observation:
>
> Perhaps these results may not be unexpected, but it is significant that those people who attend arts presentations most often are not simply looking to government and the private sector to enhance their pleasure, but are highly generous in contributing over and above what they pay for the cost of admission to events. The message they are sending, and it is shared by majorities of the public as a whole, is that such individual giving cannot do the job alone, but needs help from all other sources, particularly corporate giving and government funding at the local, state, and federal levels.

When all of the public is asked about employer matching grants for individual employee contributions to the arts, a 67-26% majority support such T.45 a practice. Such employer matching for educational contributions, of course, is now common in American business. Some companies have begun the practice of matching individual contributions to the arts.

> Observation:
>
> Clearly there is a powerful mandate for America's corporations to undertake and to broaden programs of matching contributions of individual employees to the arts. Once more, it is apparent that the American people are highly aware of the crunch on arts organizations financially and would welcome more funding from all sources. Significantly they not only do not exclude themselves in terms of paying higher taxes and making individual gifts, but they expect that organized society in both the public and the private sectors will step up to close the gaps and to meet the obviously growing demand.

When asked what they contribute to, individuals who have contributed T.46 to the arts in the past year report this pattern: 25% gave to an art museum, 19% to a theater company, 12% to a symphony orchestra, 9% to a dance company, 7% to a united arts fund, 4% to an opera company, 3% to a children's theater, 3% to a choral group, and 2% to a handicraft organization. Another 35% gave to assorted other arts institutions.

APPENDIX A:
TABLES

Q.1a,1b

Table 1

WORK HOURS AND HOURS AVAILABLE FOR LEISURE PER WEEK

Q.: First, we would like to know approximately how many hours a week you spend at your job or occupation, and that includes keeping house or going to school as well as work for pay or profit. How many hours would you estimate you spend at work, housekeeping, or studies, including any travel time to and from the job or school?

Q.: And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth?

	Median Number of Hours #
Work	
1984	47.3
1980	46.9
1975	43.1
1973	40.6
Leisure	
1984	18.1
1980	19.2
1975	24.3
1973	26.2

Q.1a,1b

Table 2

WORK VS. LEISURE HOURS

Q.: First, we would like to know approximately how many hours a week you spend at your job or occupation, and that includes keeping house or going to school as well as work for pay or profit. How many hours would you estimate you spend at work, housekeeping, or studies, including any travel time to and from the job or school?

Q.: And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth?

	Median Leisure Hours Available %	Median Work Hours %
Nationwide	18.1	47.3
Region		
East	17.5	47.1
Midwest	18.7	46.9
South	18.3	47.2
West	18.0	48.5
Size of Place		
Cities	18.1	46.8
Suburbs	18.5	47.7
Town/rural	17.7	47.1
Age		
18-29 years	19.1	47.5
30-49 years	16.0	50.4
50-64 years	17.4	46.9
65 and over	25.4	20.5
Education		
8th grade	13.7	41.7
High school graduate	18.1	44.7
Some college	18.4	47.3
College graduate	18.2	50.8
Sex		
Men	20.3	48.9
Women	15.6	44.9

(Continued)

Q.1a,1b

Table 2 (Continued)

WORK VS. LEISURE HOURS

	Median Leisure Hours Available %	Median Work Hours %
Race		
White	18.8	47.7
Black	12.2	43.2
Hispanic	18.0	43.5
Income		
$7,500 or less	17.5	39.3
$7,501-$15,000	17.8	42.9
$15,001-$25,000	18.0	47.3
$25,001-$35,000	16.9	49.4
$35,001-$50,000	20.0	48.7
$50,001 and over	18.5	50.5
Heavy Attenders of:		
Museums	18.3	50.1
Art museums	17.8	49.1
Classicial music performances	16.9	50.2
Popular music performances	18.5	47.5
Dance performances	18.6	47.6
Opera and musical theater performances	20.8	47.8
Theater performances	19.3	49.0
Subscribe to Cable TV	18.7	46.5
Own VCR	18.6	50.8

Q.2a

Table 3

WHETHER A PARTICULAR ARTS FACILITY IS EASILY ACCESSIBLE FROM HOME

Q.: Is there a (READ EACH ITEM) that is easily accessible from your home, or not?

	1984			1980			1975		
	Is %	Is Not %	Not Sure %	Is %	Is Not %	Not Sure %	Is %	Is Not %	Not Sure %
Public library	93	6	1	92	7	1	92	7	1
Movie theater	87	12	1	85	15	*	84	14	2
Public tennis court or golf course	84	14	2	86	13	1	79	15	6
Stadium or arena where sports events take place	71	28	1	70	29	1	71	24	5
Park or botanical garden	70	29	1	66	33	1	72	24	4
Theater where plays or musicals are performed	68	30	2	66	33	1	58	34	8
Community, neighborhood, or recreational center where people can learn various arts and crafts	67	28	5	63	30	7	54	34	12
Museum with painting and sculpture or with scientific or historical exhibits	60	37	3	57	41	2	49	42	9
Concert hall where musical concerts or operas are performed	59	38	3	53	46	1	47	45	8

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*Less than 0.5%.

Q.4a

Table 4

ADEQUACY OF FACILITIES FOR CREATIVE ACTIVITIES IN OWN COMMUNITY

Q.: As far as you personally are concerned, are there enough facilities for creative activities in your community -- things like local art and photography shows, street festivals, local music and drama groups, or craft groups -- that you can actively participate in, or not?

	Enough %	Not Enough %	Not Sure %
Nationwide (1984)	55	42	3
Race			
White	59	39	2
Black	37	59	4
Hispanic	37	60	3
Sex			
Men	57	40	3
Women	53	44	3
Nationwide			
1980	54	44	2
1975	52	39	9
1973	49	42	9

Q.3

Table 5

ADEQUACY OF CURRENT PRESENTATIONS OF VARIOUS ARTS WHERE PEOPLE LIVE

Q.: Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

	1984			1980			1975		
	Need More %	Enough %	Not Sure %	Need More %	Enough %	Not Sure %	Need More %	Enough %	Not Sure %
Children's theater performances	59	26	15	61	25	14	50	26	24
Outdoor arts festivals	49	45	6	51	43	6	47	36	17
Exhibitions of paintings or sculpture	47	47	6	50	44	6	42	40	18
Plays, musicals, pantomimes, and other adult theater performances	45	51	4	47	47	6	44	40	16
Ballet or modern dance performances	43	46	11	44	44	12	35	40	25
Classical music concerts or recitals	42	51	7	46	47	7	37	43	20
Folk or ethnic dance performances	41	45	14	45	43	12	37	39	24
Popular music performances, such as rock, country, and other popular music presentations	34	62	4	37	59	4	42	46	12
Sports events	28	70	2	33	64	3	34	58	8

Q.3

Table 6

PERCEIVED ADEQUACY OF ARTS PRESENTATIONS IN OWN COMMUNITY ANALYZED BY KEY GROUPS

Q.: Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

	Need More %	Enough %	Not Sure %
Children's Theater Performances			
Nationwide	59	26	15
Race			
White	56	27	17
Black	71	17	12
Hispanic	76	16	8
Sex			
Men	57	27	16
Women	60	25	15
Outdoor Arts Festivals			
Nationwide	49	45	6
Race			
White	45	49	6
Black	68	25	7
Hispanic	67	29	4
Sex			
Men	47	48	5
Women	50	43	7
Exhibitions of Paintings or Sculpture			
Nationwide	47	47	6
Race			
White	43	50	7
Black	60	33	7
Hispanic	72	27	1
Sex			
Men	43	52	5
Women	50	42	8

(Continued)

Q.3

Table 6 (Continued)

PERCEIVED ADEQUACY OF ARTS PRESENTATIONS IN OWN COMMUNITY ANALYZED BY KEY GROUPS

	Need More %	Enough %	Not Sure %
Plays, Musicals, Pantomimes, and Other Adult Theater Performances			
Nationwide	45	51	4
Race			
White	41	55	4
Black	63	31	6
Hispanic	66	31	3
Sex			
Men	41	55	4
Women	48	47	5
Ballet or Modern Dance Performances			
Nationwide	43	46	11
Race			
White	39	49	12
Black	60	30	10
Hispanic	65	26	9
Sex			
Men	37	50	13
Women	49	42	9
Classical Music Concerts or Recitals			
Nationwide	42	51	7
Race			
White	39	54	7
Black	56	37	7
Hispanic	57	39	4
Sex			
Men	42	53	5
Women	41	49	10

(Continued)

Q.3

Table 6 (Continued)

PERCEIVED ADEQUACY OF ARTS PRESENTATIONS IN OWN COMMUNITY
ANALYZED BY KEY GROUPS

	Need More %	Enough %	Not Sure %
Folk or Ethnic Dance Performances			
Nationwide	41	45	14
Race			
White	38	48	14
Black	53	33	14
Hispanic	69	28	3
Sex			
Men	37	50	13
Women	45	42	13
Popular Music Performances, (Rock, Country, Etc.)			
Nationwide	34	62	4
Race			
White	33	64	3
Black	39	55	6
Hispanic	50	49	1
Sex			
Men	35	62	3
Women	34	62	4

Q.4b

Table 7

WHETHER IT IS PERSONALLY IMPORTANT TO PEOPLE TO HAVE MORE CREATIVE ACTIVITIES IN THE COMMUNITY IN WHICH THEY COULD ACTIVELY PARTICIPATE

Base: Do not feel there are enough facilities
for creative activities in their community

Q.: As far as you personally are concerned, how important is it for there to be more creative activities in your community that you could actively participate in — things like local art and photography shows, street festivals, local music and drama groups, or crafts groups — would you say that having more such things is very important to you, somewhat important, of minor importance, or not at all important?

	Very Important %	Somewhat Important %	Of Minor Important %	Not at All Important %	Not Sure %
Nationwide	40	43	12	4	1
Sex					
Men	35	43	15	4	1
Women	43	43	9	4	1
Race					
White	36	46	13	4	1
Black	56	26	10	5	3
Hispanic	46	42	5	2	5

Q.2a,3

Table 8

GAPS BETWEEN ADEQUACY OF FACILITIES AND ADEQUACY OF NUMBER OF PRESENTATIONS OF THE ARTS AND SPORTS

Q.: Is there a (READ EACH ITEM) that is easily accessible from your home, or not?

Q.: Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

	Facilities Adequate		Enough Presentations		Gap	
	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %
Sports	71	70	70	64	-1	-6
Adult theater	68	66	51	47	-17	-19
Classical music concerts	59	53	51	47	-8	-6
Museums/art exhibitions	60	57	47	44	-13	-13
Recap						
Sports	71	70	70	64	-1	-6
Arts	62	59	50	46	-12	-13
Difference in gap (arts vs. sports)					-11	-7

Q.7,8a,9a,10c,10e,11a,13a

Table 9

ATTENDANCE AT ARTS PRESENTATIONS IN PAST YEAR

Q.: Approximately how often did you go to the movies in the past twelve months?

Q.: Do you ever go to any live performances of plays, musical comedies, pantomime, or other kinds of theater, or not?

Q.: Do you ever go to live popular music performances by popular singers, bands, rock groups, and the like, or not?

Q.: What about live performances of classical or symphonic music by orchestras, chamber groups, soloists, etc. — do you ever go to such classical music performances, or not?

Q.: What about live performances of opera or musical theater — do you ever go to live opera or musical theater performances, or not?

Q.: And what about dance performances — do you ever go to live performances of ballet or modern dance, or folk or ethnic dance, or not?

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past twelve months?

	1984			1980			1975		
	Go %	Don't Go %	Not Sure %	Go %	Don't Go %	Not Sure %	Go %	Don't Go %	Not Sure %
Movies	78	22	*	75	25	*	70	30	*
Live performances of plays, musical comedies, pantomime, other theater	67	32	1	65	34	1	53	46	1
Live popular music performances by popular singers, bands, rock groups	60	40	*	53	47	*	46	53	1
Visits to art museums that exhibit paintings, drawings, sculpture	58	42	*	60	40	*	56	43	1
Live performances of opera or musical theater	35	65	*	25	75	*	x	x	x
Live performances of ballet or modern dance, folk or ethnic dance	34	65	1	25	75	*	23	76	1
Live performances of classical or symphonic music by orchestras, chamber groups, soloists	34	66	*	26	74	*	25	74	1

---

*Less than 0.5%.

x = Not asked.

Q.7,8a,9a,10c,10e,11a,13a

Table 10

PATTERNS OF ATTENDANCE AT ARTS PRESENTATIONS

	1984 Attend						
	Movies	Theater	Popular Music Concerts	Art Museums	Live Opera/ Musical Theater	Dance Performances	Classical Music Concerts
	%	%	%	%	%	%	%
Nationwide	78	67	60	58	33	34	34
Region							
East	82	74	56	58	41	36	37
Midwest	81	68	59	60	34	35	34
South	74	62	64	53	31	31	31
West	76	69	59	65	37	40	37
Size of Place							
Cities	79	72	59	66	41	42	40
Suburbs	81	70	60	58	37	33	34
Town/rural	70	58	59	49	24	27	26
Age							
18-29 years	96	67	82	66	31	40	30
30-49 years	85	73	63	62	37	39	39
50-64 years	63	69	43	53	41	28	34
65 and over	52	59	32	46	30	24	34
Education							
8th grade	37	42	37	27	19	19	9
High school graduate	71	54	51	46	22	26	22
Some college	90	77	71	70	44	46	42
College graduate	88	88	67	78	55	46	57
Sex							
Men	79	71	63	60	33	30	36
Women	76	65	56	57	36	38	33
Race							
White	79	69	59	59	35	33	36
Black	72	63	59	50	34	46	30
Hispanic	81	61	65	64	32	32	25

(Continued)

Q.7,8a,9a,10c,10e,11a,13a

Table 10 (Continued)

PATTERNS OF ATTENDANCE AT ARTS PRESENTATIONS

	1984 Attend						
	Movies %	Theater %	Popular Music Concerts %	Art Museums %	Live Opera/ Musical Theater %	Dance Performances %	Classical Music Concerts %
Income							
$7,500 or less	59	47	50	43	22	29	23
$7,501-$15,000	76	60	55	53	25	29	28
$15,001-$25,000	78	65	60	58	24	33	29
$25,001-$35,000	83	76	64	62	43	39	36
$35,001-$50,000	87	80	67	67	47	39	47
$50,001 and over	88	88	67	76	58	46	51
Own VCR	89	78	70	69	44	41	40
Subscribe to Cable TV	82	72	65	62	36	39	37
Heavy Attenders of:							
Art museums	93	90	64	x	59	62	61
Classical music performances	93	93	59	93	71	67	x
Popular music performances	94	81	x	71	41	50	44
Dance performances	90	85	71	88	57	x	58
Opera and musical theater performances	92	94	64	88	x	60	82
Theater performances	93	x	70	82	64	55	62

---

x = Not asked.

Q.15a

Table 11

LIVE ATTENDANCE AT ARTS PRESENTATIONS COMPARED WITH VIEWING OF ARTS PRESENTATIONS ON TELEVISION

Q.: Now let me ask you about the arts on television. During the past three months, about how many programs have you watched on TV in which (READ EACH ITEM) (has/have) been featured?

	Live				On TV			
	Go	Don't Go	Not Sure	Median	View	Don't View	Not Sure	Median
	%	%	%	#	%	%	%	#
Movies	78	22	*	4.3	75	21	4	13.6
Theater	67	32	1	3.4	53	43	4	5.6
Popular music	60	40	*	3.0	57	41	2	7.2
Opera/musical theater	35	65	*	2.1	21	77	2	2.4
Dance (ballet, modern)	34	65	1	2.2	40	58	2	3.2
Classical music	34	66	*	2.5	34	64	2	3.2

---

*Less than 0.5%.

Q.13b,13d

Table 12

PENETRATION OF CABLE TV AND VCR OWNERSHIP

Q.: Do you subscribe to cable television or pay TV, or not?

Q.: Do you own a video casette recorder, or VCR, a machine which allows you to record television programs and allows you to play movies and other recordings on it, or not?

	Subscribe to Cable TV %	Own VCR %
Nationwide	47	17
Region		
East	49	19
Midwest	43	10
South	51	17
West	44	23
Size of Place		
Cities	45	18
Suburbs	47	19
Town/rural	51	12
Age		
18-29 years	51	20
30-49 years	51	21
50-64 years	43	10
65 and over	40	9
Education		
8th grade	40	9
High school graduate	44	14
Some college	51	17
College graduate	52	25
Sex		
Men	51	21
Women	44	14
Race		
White	49	17
Black	32	16
Hispanic	45	17
Income		
$7,500 or less	34	6
$7,500-$15,000	38	8
$15,000-$25,000	44	15
$25,000-$35,000	53	14
$35,000-$50,000	62	27
$50,000 and over	60	41
Heavy Attenders of:		
Museums	53	25
Art museums	54	25
Classical music performances	54	22
Popular music performances	56	21
Dance performances	44	28
Opera and musical theater performances	50	26
Theater performances	51	24

Q.15c

Table 13

LIKELIHOOD OF VIEWING ARTS ON CABLE OR PAY TV IF MORE ARTS WERE OFFERED

Base: Those who subscribe to cable or pay TV

Q.: If more programs on the arts were on cable or pay TV, would you certainly view such arts programs, probably view them, probably not view them, or certainly not view them?

	Total Cable Subscribers (47%) %
Certainly view	17
Probably view	54
Probably not view	24
Certainly not view	5
Not sure	*

---

*Less than 0.5%.

Q.7,8b,9b,10d,10f,11b,13a,15e

Table 14

MEDIAN ANNUAL ATTENDANCE AT ARTS PERFORMANCES

Q.: Approximately how often did you go to the movies in the past twelve months?

Q.: Approximately how many times did you go to live theater performances in the past twelve months, not counting any performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live popular music performances in the past twelve months?

Q.: Approximately how many times did you go to live classical music performances in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live performances of opera or musical theater in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live performances of ballet or modern dance, or folk or ethnic dance, in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past twelve months?

Q.: Over the past twelve months, about how many top movies or cultural performances have you rented or bought to play on your VCR or machine that plays them on your TV set?

	1984 #	1980 #	1975 #
Movies	4.3	3.9	2.5
Theater	3.4	3.8	2.3
Popular music	3.0	3.3	2.1
Classical music	2.5	2.7	2.8
Opera/musical theater	2.0	2.6	x
Ballet, modern dance, folk/ethnic dance	2.2	2.2	1.8
Art museums	1.4	1.6	0.9
Average	2.7	2.8	2.2
VCR tapings of cultural events	5.8	x	x
Average with VCR	3.1	2.8	2.1
Average live, not film or video	2.4	2.7	2.0

---

x = Not asked.

Q.7,8b,9b,10a,10f,11b,13a,13b,13c,13e

Table 15

MEDIAN ANNUAL ATTENDANCE AT ARTS PERFORMANCES ANALYZED BY KEY GROUPS

	Movies #	Theater #	Popular Music #	Classical Music #	Opera/ Musical Theater #	Ballet, Modern Dance, Folk Ethnic #	Art Museums #	All Museums #	VCR Tapings of Cultural Events #
Nationwide	6.3	3.6	3.0	2.5	2.0	2.2	1.4	1.3	5.8
Region									
East	6.5	3.2	3.0	2.6	2.0	2.7	1.5	1.6	5.6
Midwest	6.2	3.2	3.1	2.1	1.9	1.9	1.4	[illegible]	[illegible]
South	6.0	3.5	3.2	2.7	2.0	2.2	1.2	1.4	3.9
West	5.0	3.9	2.8	2.4	1.9	2.1	1.8	1.7	8.4
Size of Place									
Cities	6.9	3.7	3.2	2.9	2.2	2.5	1.8	1.7	[illegible]
Suburbs	6.7	3.4	3.0	2.3	1.9	2.1	1.6	1.5	5.8
Town/rural	3.4	3.0	2.8	2.0	1.8	2.0	1.0	1.3	5.1
Age									
18-29 years	9.3	3.6	3.5	2.1	1.9	2.7	1.6	1.7	7.8
30-49 years	5.1	3.4	2.8	2.5	1.9	2.0	1.7	1.7	6.5
50-64 years	2.5	3.4	2.4	2.6	2.2	1.9	1.2	1.3	[illegible]
65 and over	1.3	3.5	2.7	2.7	2.2	1.9	0.9	1.0	1.3
Education									
8th grade	0.8	1.7	1.9	1.8	0.7	1.9	0.7	0.8	2.3
High school graduate	3.5	3.0	2.9	2.1	1.9	2.4	0.9	1.2	6.9
Some college	5.8	3.7	3.3	2.3	2.2	2.2	1.9	1.7	7.2
College graduate	6.2	3.9	3.1	3.0	2.0	2.0	2.6	2.0	3.6
Sex									
Men	5.3	3.6	3.2	2.3	1.9	2.1	1.5	1.7	[illegible]
Women	3.8	3.4	2.9	2.6	2.0	2.3	1.3	1.4	[illegible]
Race									
White	6.3	3.4	3.0	2.6	2.0	2.2	1.6	1.5	5.3
Black	6.3	3.5	3.5	3.0	2.0	2.6	1.0	1.5	6.9
Hispanic	6.9	3.6	3.2	2.0	2.0	2.4	1.9	1.7	7.6
Income									
$7,500 or less	2.4	3.1	2.9	2.2	2.1	2.4	0.9	1.0	0.7
$7,501-$15,000	3.7	3.3	3.0	2.3	2.1	2.7	1.2	1.4	[illegible]
$15,001-$25,000	6.0	3.1	3.0	2.5	1.7	1.9	1.4	1.4	[illegible]
$25,001-$35,000	5.2	3.4	3.1	2.4	1.8	1.9	1.6	1.6	[illegible]
$35,001-$50,000	6.2	3.8	3.0	2.8	2.1	2.2	1.8	1.7	[illegible]
$50,001 and over	6.6	4.1	3.4	2.5	2.0	2.3	2.5	2.0	9.5
Heavy Attenders of:									
Art museums	10.3	5.6	4.0	3.6	3.0	3.0	6.7	4.5	6.7
Classical music performances	7.7	8.0	3.7	6.5	3.8	3.3	3.9	3.0	5.5
Popular music performances	10.8	4.2	6.9	2.7	2.7	2.8	3.2	2.0	7.0
Dance performances	[illegible]	7.3	4.6	4.6	4.2	5.8	4.0	3.2	8.9
Opera and musical theater performances	7.0	9.5	4.8	5.7	3.5	4.7	4.9	3.3	[illegible]
Theater performances	[illegible]	6.9	3.6	3.5	3.0	3.0	3.1	[illegible]	7.8

Q.10f

Table 16

NUMBER OF TIMES ATTENDED LIVE OPERA OR MUSICAL THEATER IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live performances of opera or musical theater in the past twelve months, not counting performances given by your children in connection with school or classes?

	1984 %	1980 %
None	72	74
Once	11	8
2-3 times	12	11
4-5 times	4	4
6-10 times	1	2
More than 10 times	*	1
Not sure	*	*
Median for those who attended at least once	2.0	2.4

---

*Less than 0.5%.

Q.13a

Table 17

ATTENDANCE AT ART MUSEUMS

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past twelve months?

	1984 %	1980 %	1975 %	1973 %
None	42	40	56	50
Once	19	16	12	24
2-3 times	23	23	11	12
4-5 times	7	9	11	8
6-10 times	5	7	5	2
More than 10 times	3	5	4	2
Not sure	1	*	1	2
Median for those who attended at least once	1.4	1.6	0.9	1.0

---

*Less than 0.5%.

Q.11b

Table 18

NUMBER OF TIMES ATTENDED DANCE PERFORMANCES IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live performances of ballet or modern dance, or folk or ethnic dance, in the past twelve months, not counting performances given by your children in connection with school or classes?

	1984 %	1980 %	1975 %	1973 %
None	72	75	84	91
Once	9	7	6	4
2-3 times	12	10	6	3
4-5 times	4	4	2	1
6-10 times	2	2	1	*
More than 10 times	2	1	1	*
Not sure	1	*	*	1
Median for those who attended at least once	2.2	2.2	1.8	1.6

---

*Less than 0.5%.

Q.7

Table 19

NUMBER OF TIMES ATTENDED MOVIES IN PREVIOUS TWELVE MONTHS

Q.: Approximately how often did you go to the movies in the past twelve months?

	1984 %	1980 %	1975 %
None	22	25	30
Once	7	8	9
2-3 times	19	18	16
4-5 times	11	10	14
6-10 times	15	13	8
11-20 times	14	13	12
More than 20 times	12	13	11
Not sure	*	*	*
Median	4.3	3.9	2.5

---

*Less than 0.5%.

Q.8b

Table 20

NUMBER OF TIMES ATTENDED LIVE THEATER PERFORMANCE IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live theater performances in the past twelve months, not counting any performances given by your children in connection with school or classes?

	1984 %	1980 %	1975 %
None	40	41	39
Once	8	8	8
2-3 times	26	22	15
4-5 times	11	11	8
6-10 times	10	10	6
More than 10 times	5	7	4
Not sure	*	1	*
Median for those who attended at least once	3.4	3.8	2.3

---

*Less than 0.5%.

Q.9b

Table 21

NUMBER OF TIMES ATTENDED LIVE POPULAR MUSIC PERFORMANCES IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live popular music performances in the past twelve months?

	1984 %	1980 %	1975 %
None	47	52	64
Once	10	9	9
2-3 times	23	20	14
4-5 times	8	8	5
6-10 times	7	7	4
More than 10 times	4	5	4
Not sure	1	*	*
Median for those who attended at least once	3.0	3.3	2.1

---

*Less than 0.5%.

Q.10d

Table 22

NUMBER OF TIMES ATTENDED LIVE CLASSICAL MUSIC PERFORMANCES IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live classical music performances in the past twelve months, not counting performances given by your children in connection with school or classes?

	1984 %	1980 %	1975 %
None	71	74	82
Once	9	6	5
2-3 times	11	12	6
4-5 times	4	3	3
6-10 times	3	4	2
More than 10 times	2	2	2
Not sure	*	*	*
Median for those who attended at least once	2.5	2.7	2.8

---

*Less than 0.5%.

Q.10a

Table 23

FREQUENCY OF BUYING RECORDS OR TAPES OF CLASSICAL MUSIC

Q.: How often would you estimate you buy records or tapes of classical music -- do you buy classical music records or tapes frequently, every once in a while, only occasionally, or almost never?

	1984 %	1980 %	1975 %
Frequently	6	7	6
Every once in a while	14	15	13
Only occasionally	23	23	18
Almost never	40	34	20
Never (vol.)	17	21	43
Not sure	*	*	*

---

*Less than 0.5%.

Q.10b

Table 24

FREQUENCY OF LISTENING TO CLASSICAL MUSIC ON RECORDS, TAPES, OR RADIO

Q.: And how often do you listen to classical music, either on records or tapes or on the radio — do you listen to classical music frequently, every once in a while, only occasionally, or almost never?

	1984 %	1980 %	1975 %
Frequently	22	24	20
Every once in a while	20	22	17
Only occasionally	29	25	19
Almost never	19	20	17
Never (vol.)	9	9	27
Not sure	1	*	*

---

*Less than 0.5%.

Q.5

Table 25

STATEMENTS ABOUT ATTENDANCE AT CULTURAL EVENTS

Q.: I would like to read you some statements people have made to us. For each statement, please tell me whether you tend to agree strongly with the statement, agree slightly, disagree slightly, or disagree strongly with the statement.

	1984			1980			1975		
	Agree %	Disagree %	Not Sure %	Agree %	Disagree %	Not Sure %	Agree %	Disagree %	Not Sure %
Arts and cultural activities are as important for a community to have as parks and recreational activities	87	12	1	87	11	2	83	13	4
There ought to be more theater and concert events in this community to enable more local residents to attend such events	69	30	1	71	26	3	70	23	7
The cost of going to theaters or concert halls is the main reason most people don't go more often to performances of plays, music, or dance	64	33	3	63	35	2	60	34	6
If there were more theater and concert events in this community, I would attend more frequently	62	36	2	64	35	1	54	40	6
If there were more showings in art museums in this community, I would attend more frequently	59	39	2	62	37	1	x	x	x
The arts can only be enjoyed by a privileged few who have the financial means to attend arts events	40	57	3	39	59	2	46	48	6

---

x = Not asked.

Note: "Agree" = "agree strongly" plus "agree slightly."
"Disagree" = "disagree strongly" plus "disagree slightly."

Q.13d

Table 26

REASONS WHY PEOPLE DO NOT GO TO MUSEUMS MORE OFTEN

Q.: I would like to read you some reasons people have given us why they do not go to museums more often. For each, would you tell me whether it is a major reason why you do not go to museums more often, a minor reason, or not a reason at all?

	1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
There are not enough museum exhibitions in this area	34	23	40	3	35	25	38	2	27	16	57	-
There is always pretty much the same thing shown, so there is no need to go very often	24	29	44	3	23	30	43	4	18	20	56	[illegible]
It is too difficult to get from here to museums	22	25	51	2	27	27	45	1	25	24	50	[illegible]
It is difficult to get information on what exhibitions and activities are going on in museums	17	29	52	2	19	31	49	1	11	19	66	[illegible]
It is so difficult to find a parking place	17	26	54	3	19	28	52	1	9	20	68	3
The quality of exhibitions at museums in this area is not good enough to make going to them worthwhile	12	27	57	4	13	28	56	3	10	17	68	5
Exhibitions are usually presented in neighborhoods or areas I prefer not to visit	7	21	69	3	8	26	64	2	5	10	83	3
I don't really feel comfortable going to museums	5	20	74	1	5	21	73	1	3	8	87	2
It is too expensive to go to museums	7	21	70	2	10	24	64	2	x	x	x	x

Q.12

Table 27

REASONS WHY PEOPLE DO NOT GO OUT MORE OFTEN TO PERFORMANCES OF THINGS LIKE MUSIC, THEATER, AND DANCE

Q.: I would like to read you some reasons people have given us why they do not go out more often to performances of things like music, theater, and dance. For each, would you tell me whether it is a major reason you don't go out more often to live performances, is it a minor reason, or is it not a reason at all for not going out more often to live performances?

	1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
Ticket prices are too high	33	31	35	1	33	31	34	2	33	27	39	1
Not very many performances are given in this area	32	24	42	2	35	23	40	2	32	19	48	1
It is too difficult to get from here to places where performances are given	26	29	44	1	29	29	42	*	29	22	48	1
It is so difficult to find a parking place	24	28	46	2	25	29	45	1	16	23	58	3
Going out at night is a real worry	18	20	61	1	20	20	59	1	x	x	x	x
It is difficult to get information on what performances are being given	17	29	53	1	20	28	51	1	10	16	71	3
The costs of hiring a babysitter, eating out, etc. are more than I can afford	17	24	58	1	21	23	55	1	16	13	70	1
Tickets are usually too difficult to obtain	15	30	53	2	15	29	54	2	8	17	70	5

(Continued)

Q.12

Table 27 (Continued)

REASONS WHY PEOPLE DO NOT GO OUT MORE OFTEN TO PERFORMANCES OF THINGS LIKE MUSIC, THEATER, AND DANCE

	1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
The quality of performances given in this area are not usually worth the time, trouble, or money	10	26	60	4	14	25	58	3	10	14	68	[illegible]
Performances are usually given in neighborhoods or areas I prefer not to visit	10	25	64	1	11	25	63	1	8	12	78	[illegible]
I feel out of place in the theaters and concert halls where performances are given	7	19	73	1	7	20	72	1	5	9	85	[illegible]

---

*Less than 0.5%.

x = Not asked.

Q.17

Table 28

ATTITUDES ABOUT THE ARTS

Q.: I would like to read you some other statements people have made to us. For each, would you please tell me whether you tend to agree strongly, agree slightly, disagree slightly, or disagree strongly.

	1984			1980			1975		
	Agree %	Dis-agree %	Not Sure %	Agree %	Dis-agree %	Not Sure %	Agree %	Dis-agree %	Not Sure %
Museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures or about science and our environment	95	4	1	95	4	1	93	3	4
Things like museums and theater and music performances make a community a better place to live in	94	5	1	95	4	1	91	5	4
Most people enjoy attending sports events	92	6	2	92	7	1	92	6	2
Some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend	92	7	1	92	7	1	86	8	6
To see something performed live on stage is more meaningful and exciting than watching it on TV	90	9	1	89	10	1	81	13	6
Most people enjoy attending arts events	77	21	2	72	24	4	63	25	12

Note: "Agree" = "agree strongly" plus "agree slightly."
"Disagree" = "disagree strongly" plus "disagree slightly."

Q.6

Table 29

PARTICIPATION IN THE ARTS

Q.: Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not.

	Personally Participate in:		
	1984 %	1980 %	1975 %
Engage in photography	47	44	19
Do needlepoint, weaving, or other handwork	44	42	39
Play a musical instrument	31	30	18
Paint, draw, or engage in graphic arts such as etching	29	28	22
Write stories or poems	25	22	13
Sing in a choir or other choral group	22	21	11
Dance ballet or modern dance	21	20	9
Dance folk or ethnic dance	17	18	5
Make pottery or ceramics	17	18	8
Make sculpture or work with clay	9	10	5
Work with a local theater group	7	5	3

Table 30

ARTS PARTICIPATION ANALYZED BY KEY GROUPS

Q.: Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not.

	Nation-wide	Region				Size of Place			Age				Education			
	%	East %	Mid-west %	South %	West %	Cities %	Suburbs %	Town/ Rural %	18-29 Years %	30-49 Years %	50-64 Years %	65 and Over %	8th Grade %	High School %	Some College %	College Graduate %
Engage in photography	47	46	47	43	54	46	48	45	51	53	44	30	17	37	55	64
Do needlepoint, weaving, or other handwork	44	46	45	43	40	41	43	48	42	46	41	47	44	46	43	39
Play a musical instrument	31	28	35	31	30	33	30	30	40	34	22	20	14	25	39	40
Paint, draw, or engage in graphic arts	29	28	28	27	33	29	30	26	39	32	16	19	15	25	38	28
Write stories or poems	25	24	23	25	29	31	25	18	35	28	16	13	17	18	33	33
Sing in a choir or other choral group	22	17	21	31	18	23	19	28	23	27	20	14	16	21	25	24
Dance ballet or modern dance	21	23	20	22	21	25	21	17	34	20	18	6	13	20	25	22
Dance folk or ethnic dance	17	19	15	18	15	20	16	15	19	17	21	9	15	15	18	22
Make pottery or ceramics	17	17	18	17	14	15	19	15	20	18	15	10	13	17	20	12
Make sculpture or work with clay	9	8	9	9	9	9	9	9	11	10	7	4	11	7	10	10
Work with a local theater group	7	7	6	7	10	8	8	6	10	8	4	5	7	4	9	12

(Continued)

Q.6

Table 30 (Continued)

ARTS PARTICIPATION ANALYZED BY KEY GROUPS

	Nationwide	Sex		Race			Heavy Attenders of:					
		Men	Women	White	Black	Hispanic	Art Museums	Classical Music Performances	Popular Music Performances	Dance Performances	Opera and Musical Theater Performances	Theater Performances
	%	%	%	%	%	%	%	%	%	%	%	%
Engage in photography	47	56	39	48	36	44	64	64	58	49	65	59
Do needlepoint, weaving, or other handwork	44	15	69	44	41	45	45	40	41	53	39	44
Play a musical instrument	31	32	30	33	23	23	39	52	42	49	43	39
Paint, draw, or engage in graphic arts	29	28	29	28	32	27	44	37	37	42	42	36
Write stories or poems	25	23	27	24	34	30	41	39	34	55	43	35
Sing in a choir or other choral group	22	19	25	19	47	30	28	32	27	34	29	26
Dance ballet or modern dance	21	18	24	20	33	25	26	26	34	48	26	27
Dance folk or ethnic dance	17	18	16	16	24	18	25	23	24	44	25	25
Make pottery or ceramics	17	9	23	16	20	20	19	12	24	21	18	18
Make sculpture or work with clay	9	9	9	9	8	13	15	10	14	16	15	10
Work with a local theater group	7	7	7	7	6	11	15	16	12	16	21	17

Q.2b,2c

Table 31

IMPORTANCE OF ARTS FACILITIES

Q.: Whether or not you are personally interested in having facilities like museums, theaters, and concert halls in the community, how important do you think it is to the quality of life in the community to have such things available -- very important, somewhat important, of minor importance, or not at all important?

Q.: How important do you think it is to the business and economy of the community to have facilities like museums, theaters, and concert halls available -- very important, somewhat important, of minor importance, or not at all important?

	To Quality of Life in the Community		To Business and Economy of the Community	
	1984	1980	1984	1980
	%	%	%	%
Very important	66	68	54	58
Somewhat important	26	24	35	28
Of minor importance	5	5	7	9
Not at all important	2	2	3	3
Not sure	1	1	1	2

Q.14b

Table 32

HOW FEEL IF NO ARTS WERE AVAILABLE IN HOME COMMUNITY

Q.: If there were no arts available here in this community, would you personally miss them very much, only somewhat, or hardly at all?

	Nationwide %
Would miss very much	31
Miss only somewhat	41
Miss hardly at all	27
Not sure	1

Q.14a

Table 33

WHAT PEOPLE GET OUT OF THE ARTS

Q.: Different people get different things out of the arts. As far as you are concerned, do you ever find the arts (READ EACH ITEM), or not?

	Do %	Don't %	Not Sure %
Just give you pure pleasure to experience or participate in	75	22	3
Give you an uplift from everyday experiences	73	24	3
Are a positive experience in a troubled world	71	24	5
Allow you to find a source of creative expression and experience that is rare	65	30	5

Q.16a

Table 34

IMPORTANCE OF EXPOSURE OF SCHOOL-AGE CHILDREN TO THEATER, MUSIC, DANCE, ETC.

Q.: Now I'd like to talk about children of school age. Thinking about children who are in school, how important would you say it is for children of that age to be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events — would you say it is very important, somewhat important, of minor importance, or not at all important?

	1984 %	1980 %	1975 %
Important	91	93	91
Not important	7	7	7
Not sure	2	*	2

---

*Less than 0.5%.

Note: "Important" = "very important" plus "somewhat important."
"Not important" = "of minor importance" plus "not at all important."

Q.16b

Table 35

ADEQUACY OF OPPORTUNITIES FOR SCHOOL-AGE CHILDREN IN HOME AREA TO HEAR MUSIC, GO TO PLAYS, ETC.

Q.: And from what you know or have heard, would you say that school children in this area have enough opportunities to hear music and go to plays and things like that, or not?

	Have Enough Opportunities			Not Enough Opportunities			Not Sure		
	1984	1980	1975	1984	1980	1975	1984	1980	1975
	%	%	%	%	%	%	%	%	%
Nationwide	41	39	42	52	56	43	7	5	15
Age									
18-29 years	35	30	x	61	66	x	4	4	x
30-49 years	37	39	x	59	56	x	4	5	x
50-64 years	46	44	x	43	49	x	11	7	x
65 and over	57	50	x	30	44	x	13	6	x
Sex									
Men	48	42	44	46	51	40	6	7	16
Women	36	36	40	56	59	46	8	5	14
Race									
White	43	39	43	50	56	42	7	5	15
Nonwhite	35	42	32	60	53	51	5	5	17
Region									
East	44	42	x	50	54	x	6	4	x
Midwest	46	40	x	48	55	x	6	5	x
South	38	32	x	55	63	x	7	5	x
West	37	44	x	52	46	x	11	10	x

---

x = Data not comparable.

Q.16c

Table 36

ATTITUDES TOWARD OFFERING CLASSES IN THE ARTS IN PUBLIC SCHOOLS: TEACH FOR CREDIT; OFFER, BUT NOT FOR CREDIT; SHOULD NOT BE OFFERED AT ALL

Q.: Some people think that classes in the arts for children should be taught in public schools, just like math or science or English. Other people think that classes like those should be given, but only after school or as a noncredit activity; and still others don't think they should be given at all. In your opinion, should the public schools in this area teach courses in (READ EACH ITEM) for credit, should it be an after-school or noncredit course, or should it not be offered at all?

	Teach for Credit		Noncredit		Not at All		Not Sure	
	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %
Writing stories or poems	83	79	13	17	2	3	2	1
Playing a musical instrument	80	78	18	19	1	2	1	1
Drawing, painting, or sculpture	78	75	18	22	2	2	2	1
Voice or singing	74	75	23	22	2	2	1	1
Music appreciation	75	75	21	20	2	3	2	2
Art appreciation	69	72	26	23	3	3	2	2
Acting	60	59	33	32	5	7	2	2
Photography or filmmaking	58	61	35	31	6	6	1	2
Ballet, modern dance, or movement	53	55	39	34	5	9	3	2
Making pottery, ceramics, or other crafts	50	52	42	39	6	7	2	2
Weaving, needlepoint, or other handwork	39	46	51	46	8	7	2	1

Q.16d

Table 37

WHETHER ARTS COURSES IN PUBLIC SCHOOLS SHOULD BE
PAID FOR BY THE SCHOOL SYSTEM AS PART OF THE REGULAR SCHOOL BUDGET

Q.: Do you think that arts courses like the ones we have just discussed -- whether offered for credit or not for credit -- should be paid for by the school system as part of the regular school budget, or should the cost of such courses not come from the regular school budget?

	1984 %	1980 %	1975 %
Paid for from regular school budget	74	75	79
Not paid from regular school budget	21	20	12
Should not be offered at all (vol.)	*	*	1
Not sure	5	5	8

*Less than 0.5%.

Q.16e

Table 38

EXTENT TO WHICH PEOPLE TOOK ARTS COURSES IN SCHOOL

Q.: When you were in school did you take any course like the ones we have just discussed, or not?

	1984	1980	1975
	%	%	%
Did take arts courses	67	66	53
Did not take	32	34	46
Not sure	1	*	1

---

*Less than 0.5%.

Q.18

Table 39

WHETHER VARIOUS ARTS AND NONARTS ORGANIZATIONS ARE BELIEVED TO BE GENERALLY SELF-SUPPORTING OR DEPEND ON CONTRIBUTIONS AND SUPPORT

Q.: Now I'm going to read you some different places and organizations, and I would like you to tell me whether you think they generally get enough money from fees, admissions, sales, dues, etc., to be self-supporting, or must they generally rely also on contributions from individuals and business or support from government sources. From what you know or have heard, are (READ EACH ITEM) generally self-supporting on money earned, or do they usually also have to depend on private contributions, or do they usually also have to depend on government support?

	Self-Supporting		Depend on Private Contributions		Depend on Government Support		All/Both (Vol.)		Not Sure	
	1984	1980	1984	1980	1984	1980	1984	1980	1984	1980
	%	%	%	%	%	%	%	%	%	%
Arts Organizations										
Ballet or modern dance troupes	30	34	45	38	5	6	10	11	10	11
Theater groups	27	34	49	42	6	5	10	10	8	9
Opera companies	25	31	48	39	4	6	10	10	13	14
Symphony orchestras	24	29	47	41	7	8	11	11	11	11
Art museums	9	13	44	37	20	24	16	15	11	11
Nonarts Organizations										
Hospitals	27	27	13	15	36	33	18	20	6	5
Public tennis courts and golf courses	27	24	20	17	40	45	7	7	6	6
Botanical gardens	14	18	31	28	28	27	12	11	15	16
Zoos	13	15	26	21	36	40	17	15	8	9
Science museums	9	11	24	22	41	44	17	13	9	10
Historical museums	8	10	26	23	42	44	15	14	9	9
Natural history museums	8	10	26	22	42	43	14	14	10	10
Public libraries	6	8	14	13	63	63	11	9	6	7

Q.19

Table 40

WHETHER GOVERNMENT, BUSINESS, FOUNDATIONS, OR INDIVIDUALS SHOULD PROVIDE ASSISTANCE TO ARTS ORGANIZATIONS

Q.: If arts organizations -- such as art museums, dance, opera, and theater groups, and symphony orchestras -- need financial assistance to operate, do you feel that (READ EACH ITEM) should provide assistance, or not?

	Should Provide		Should Not		Not Sure	
	1984	1980	1984	1980	1984	1980
	%	%	%	%	%	%
The federal government	55	50	40	46	5	4
State government	64	60	31	37	5	3
Municipal and county government	67	64	27	31	6	5
Business and corporations	77	72	18	22	5	6
Foundations	81	79	13	14	6	7
Individuals	86	84	10	12	4	4

Q.20e

Table 41

ATTITUDES TOWARD AN INCENTIVE PLAN TO STIMULATE PRIVATE GIVING TO THE ARTS, UNDER WHICH FOR EVERY $3 AN ARTS ORGANIZATION OR INSTITUTION RAISES FROM PRIVATE SOURCES, GOVERNMENT WOULD CONTRIBUTE $1

Q.: Do you favor or oppose an incentive plan to stimulate private giving to the arts, under which for every $3 that an arts organization or institution raises from private sources, government would contribute $1?

	1984 %	1980 %
Favor	62	59
Oppose	33	36
Not sure	5	5

Q.21a,21b,21c,21d

Table 42

WILLINGNESS TO PAY EXTRA AMOUNTS IN TAXES IF MONEY WOULD BE USED TO SUPPORT ARTS AND CULTURAL ACTIVITIES AND FACILITIES

Q.: The federal government now pays out over $700 per capita for defense, $130 for education, and no more than 70 cents per capita for the arts. Would you be willing to pay $25 more in taxes per year if you knew that the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Q.: How about a rise of $15 — would you be willing to pay $15 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Q.: How about a rise of $10 — would you be willing to pay $10 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Q.: How about a rise of $5 — would you be willing to pay $5 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

	1984 %	1980 %	1975 %
$25 More			
Willing	53	51	41
Not willing	45	45	53
Not sure	2	4	6
$15 More			
Willing	61	59	46
Not willing	38	39	50
Not sure	1	2	4
$10 More			
Willing	66	65	51
Not willing	32	33	44
Not sure	2	2	5
$5 More			
Willing	72	70	58
Not willing	26	28	37
Not sure	2	2	5

Q.20a,20b,20c,20d

Table 43

PEOPLE WHO BELIEVE INDIVIDUAL PROFESSIONAL ARTISTS SHOULD RECEIVE FINANCIAL ASSISTANCE FROM GOVERNMENTS OR BUSINESSES IF NEEDED TO CONTINUE ARTISTIC PROFESSIONS

Q.: Do you think that the federal government should help individual professional artists -- such as musicians, painters, dancers, actors, etc. -- if they need financial assistance to continue their artistic professions, or not?

Q.: And the state government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

Q.: What about the local municipal or county government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

Q.: And businesses and corporations -- do you think businesses and corporations should provide financial assistance to individual professional artists if they need financial assistance to continue their artistic professions, or not?

	Should Help %	Should Not Help %	Not Sure %
Federal Government			
1984	38	58	4
1980	35	61	4
1975	29	58	13
State Government			
1984	39	57	4
1980	37	59	4
1975	31	56	13
Local Government			
1984	40	55	5
1980	37	59	4
1975	31	55	14
Business/Corporations			
1984	63	31	6
1980	57	37	6
1975	49	35	16

Q.22a,22c

Table 44

PATTERN OF INDIVIDUAL CONTRIBUTIONS TO THE ARTS

Q.: In the past twelve months, have you personally or your immediate family contributed any money to an arts organization or an arts fund, or not?

Q.: About how much *in total* would you estimate you personally or your immediate family contributed to arts organizations or arts funds in the past twelve months?

	Given %	Not Given %	Median Contribution Among Givers $
Nationwide	27	73	48.30
Region			
East	31	69	48.70
Midwest	24	76	43.90
South	22	78	45.50
West	30	70	66.30
Size of Place			
Cities	30	70	50.90
Suburbs	28	72	47.60
Town/rural	20	80	45.90
Age			
18-29 years	24	76	49.10
30-49 years	34	66	50.70
50-64 years	24	76	45.60
65 and over	18	82	45.30
Education			
8th grade	4	96	41.00
High school graduate	15	85	37.40
Some college	33	67	43.30
College graduate	49	51	67.30
Sex			
Men	27	73	52.60
Women	26	74	44.80
Race			
White	28	72	49.00
Black	19	81	30.90
Hispanic	24	76	64.60
Income			
$7,500 or less	13	87	27.50
$7,501-$15,000	20	80	30.30
$15,001-$25,000	20	80	35.30
$25,001-$35,000	32	68	61.10
$35,001-$50,000	40	60	64.70
$50,001 and over	54	46	76.60
Heavy Attenders of:			
Museums	55	45	74.20
Art museums	53	47	85.30
Classical music performances	64	36	87.60
Popular music performances	38	62	66.20
Dance performances	51	49	97.00
Opera and musical theater performances	61	39	97.70
Theater performances	50	50	74.30

Q.224

Table 45

SUPPORT FOR MATCHING EMPLOYER CONTRIBUTIONS TO EMPLOYEE GIFTS TO THE ARTS

Q.: Would you favor or oppose employers adopting a policy of contributing an equal amount to an arts organization or arts fund when an employee makes such a contribution, as is now done by many employers on contributions employees make to colleges and universities?

	Favor %	Oppose %	Not Sure %
Nationwide	**67**	**26**	**7**
Region			
East	73	21	6
Midwest	62	29	9
South	68	26	6
West	66	28	6
Size of Place			
Cities	70	24	6
Suburbs	67	27	6
Town/rural	65	27	8
Age			
18-29 years	72	25	3
30-49 years	72	24	4
50-64 years	61	29	10
65 and over	57	29	14
Education			
8th grade	38	33	29
High school graduate	64	29	7
Some college	71	25	4
College graduate	77	19	4
Sex			
Men	68	29	3
Women	67	24	9
Race			
White	66	28	6
Black	77	16	7
Hispanic	74	23	3
Income			
$7,500 or less	63	28	9
$7,501-$15,000	68	23	9
$15,001-$25,000	68	29	3
$25,001-$35,000	71	24	5
$35,001-$50,000	73	21	6
$50,001 and over	68	28	4
Heavy Attenders of:[2]			
Museums	72	21	7
Art museums	78	16	6
Classical music performances	80	14	6
Popular music performances	75	22	3
Dance performances	79	15	6
Opera and musical theater performances	66	26	8
Theater performances	72	23	5

Q.22b

Table 46

TYPES OF ARTS ORGANIZATIONS AND ARTS FUNDS CONTRIBUTED TO

Base: Those who have contributed to the arts in the past year

Q.: What kinds of arts organizations or arts funds have you contributed to? Any others?

	Total Contributed to Arts (27%) %
An art museum	25
A theater company	19
A symphony orchestra	12
A dance company	9
A united arts fund	7
An opera company	4
A children's theater company	3
A choral group	3
A handicraft organization	2
Other	35
Not sure	9

Note: Adds to more than 100% because some people gave to more than one arts organization or fund.

APPENDIX B:
SURVEY METHOD

This fourth Americans and the Arts survey was conducted by telephone among a nationwide cross section of 1,504 adults aged 18 and over from March 5 through March 25, 1984.

The national sample was drawn to reflect, within 1%, the actual proportions of those living in the country in different regions and metropolitan (and nonmetropolitan) areas. Multistage unclustered sampling was used to select states (not including Alaska and Hawaii), then counties, and then minor civil divisions with probability proportional to census estimates of their respective adult populations.

For each of these Primary Sampling Units telephone exchanges and the next two digits in the telephone numbers were chosen on a random basis. Interviewers then added two randomly generated digits to complete a seven-digit number. This process guaranteed the inclusion in the sample of individuals who had unlisted numbers as well as those whose telephones were not yet listed.

For the purposes of analysis the data have been tabulated by key demographic subgroupings of the national population and by the size of place and geographic region in which respondents live. The regions used are:

East: Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, Maryland, New Jersey, New York, Pennsylvania, Washington, D.C., West Virginia, Delaware

Midwest: Illinois, Indiana, Michigan, Ohio, Wisconsin, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota

South: Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, Arkansas, Louisiana, Oklahoma, Texas

West: Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, Wyoming, California, Oregon, Washington

Weighting, as is usual in the processing of data, was carried out in a two-stage procedure. First, weighting was carried out on the age, sex, and race figures in order to bring them into line with their actual proportions in the population. Then the sample was weighted on the basis of the latest data about U.S. household income distribution. This was done to allow for proper inclusion of low-income households, which may be underrepresented in telephone surveys.

The following table indicates the number of interviews conducted within each subgrouping and the weighted percentages of the total:

	Number of Interviews	Weighted % of Total
Nationwide	1504	100
Region		
East	382	25
Midwest	390	26
South	450	30
West	282	19
Size of Place		
Cities	468	32
Suburbs	663	44
Town/rural	373	24
Age		
18-29 years	442	30
30-49 years	626	32
50-64 years	270	21
65 and over	160	16
Education		
8th grade	49	4
High school graduate	676	47
Some college	392	25
College graduate	381	23
Sex		
Men	718	46
Women	786	54
Race		
White	1309	84
Black	124	10
Hispanic	71	6
Income		
$7,500 or less	135	13
$7,501-$15,000	216	18
$15,001-$25,000	349	19
$25,001-$35,000	297	16
$35,001-$50,000	210	14
$50,001 and over	166	10

Note: Subgroups do not always add to 100% because some responses were refused.

APPENDIX C:
THE QUESTIONNAIRE

LOUIS HARRIS AND ASSOCIATES, INC.
630 Fifth Avenue
New York, New York 10111

FOR OFFICE USE ONLY:

Questionnaire No.:______ 5-6-7-8

Study No. 831011

March 1984

Sample Point No. ______ 10-11-12-13-14-15-16

Interviewer's Name (PLEASE PRINT):________________ Date:________

Telephone No.: ________________ (17-26)

Hello, I'm ____________ from Louis Harris and Associates, the national research firm in New York. We are conducting a survey and would like to ask you a few questions, if you don't mind.

Are you 18 years of age or older? (IF NO, ASK IF ANYONE IN HOUSEHOLD IS 18 YEARS OLD OR OLDER AND ASK TO SPEAK WITH THAT PERSON. IF NO ONE IN HOUSEHOLD IS 18 OR OLDER, NOT ELIGIBLE)

Yes......____(CONTINUE WITH QUESTIONNAIRE)
No.......____(NONELIGIBLE)
Refused..____(REFUSAL)

FROM OBSERVATION: Sex

Male....(27(____-1
Female......____-2

1a. First, we would like to know approximately how many hours a week you spend at your job or occupation, and that includes keeping house or going to school as well as work for pay or profit. How many hours would you estimate you spend at work, housekeeping, or studies, including any travel time to and from the job or school?
|DO NOT READ LIST -- RECORD BELOW|

1b. And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth? |DO NOT READ LIST -- RECORD BELOW|

	Q.1a Work	Q.1b Leisure
10 hours or less....................	(28(___-1	(30(___-1
11-15 hours..........................	___-2	___-2
16-20 hours..........................	___-3	___-3
21-25 hours..........................	___-4	___-4
26-30 hours..........................	___-5	___-5
31-35 hours..........................	___-6	___-6
36-40 hours..........................	___-7	___-7
41-45 hours..........................	___-8	___-8
46-50 hours..........................	___-9	___-9
More than 50 hours....................	___-0	___-0
It varies (vol.)....................	___-x	___-x
Don't work (vol.).....................	___-y	___-y
No leisure time (vol.)..............	(29(___-1	(31(___-1
Not sure..............................	___-2	___-2

2a. Is there a (READ EACH ITEM) that is easily accessible from your home, or not?

ROTATE -- START AT "X"	Is	Is Not	Not Sure
( ) 1. Stadium or arena where sports events take place..........................	(32(___-1	___-2	___-3
( ) 2. Theater where plays or musicals are performed..........................	(33(___-1	___-2	___-3
( ) 3. Park or botanical garden..............	(34(___-1	___-2	___-3
( ) 4. Community, neighborhood, or recreational center where people can learn various arts and crafts......................	(35(___-1	___-2	___-3
( ) 5. Public library........................	(36(___-1	___-2	___-3
( ) 6. Concert hall where musical concerts or operas are performed..................	(37(___-1	___-2	___-3
( ) 7. Movie theater.........................	(38(___-1	___-2	___-3
( ) 8. Museum with painting and sculpture or with scientific or historical exhibits	(39(___-1	___-2	___-3
( ) 9. Public tennis court or golf course....	(40(___-1	___-2	___-3

2b. Whether or not you are personally interested in having facilities like museums, theaters, and concert halls in the community, how important do you think it is to the quality of life in the community to have such things available -- very important, somewhat important, of minor importance, or not at all important? RECORD BELOW

2c. How important do you think it is to the business and economy of the community to have facilities like museums, theaters, and concert halls available -- very important, somewhat important, of minor importance, or not at all important? RECORD BELOW

	Q.2b Importance to Quality of Life in the Community	Q.2c Importance to Business and Economy
Very important......................	(41(___-1	(42(___-1
Somewhat important..................	___-2	___-2
Of minor importance.................	___-3	___-3
Not at all important................	___-4	___-4
Not sure............................	___-5	___-5

3. Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

ROTATE — START AT "X"	Should Be More	Enough Being Given	Not Sure
( ) 1. Sports events..................................	(43(___-1	___-2	___-3
( ) 2. Children's theater performances...............	(44(___-1	___-2	___-3
( ) 3. Plays, musicals, pantomimes, and other adult theater performances.........................	(45(___-1	___-2	___-3
( ) 4. Ballet or modern dance performances...........	(46(___-1	___-2	___-3
( ) 5. Folk or ethnic dance performances.............	(47(___-1	___-2	___-3
( ) 6. Classical music concerts or recitals..........	(48(___-1	___-2	___-3
( ) 7. Popular music performances such as rock, country, and other popular music presentations..................................	(49(___-1	___-2	___-3
( ) 8. Outdoor arts festivals........................	(50(___-1	___-2	___-3
( ) 9. Exhibitions of paintings or sculpture.........	(51(___-1	___-2	___-3

4a. As far as you personally are concerned, are there enough facilities for creative activities in your community — things like local art and photography shows, street festivals, local music and drama groups, or craft groups — that you can actively participate in, or not?

Enough...(52(___-1 (SKIP TO Q.5)

Not enough...___-2 } (ASK Q.4b)
Not sure.....___-3 }

4b. As far as you personally are concerned, how important is it for there to be more creative activities in your community that you could actively participate in — things like local art and photography shows, street festivals, local music and drama groups, or crafts groups — would you say that having more such things is very important to you, somewhat important, of minor importance, or not at all important?

Very important....(53(___-1
Somewhat important....___-2
Of minor importance...___-3
Not at all important..___-4
Not sure..............___-5

ASK EVERYONE

5. I would like to read you some statements people have made to us. For each statement, please tell me whether you tend to agree strongly with the statement, agree slightly, disagree slightly, or disagree strongly with the statement.

READ EACH STATEMENT

ROTATE -- START AT "X"	Agree Strongly	Agree Slightly	Disagree Slightly	Disagree Strongly	Not Sure
( ) a. The cost of going to theaters or concert halls is the main reason most people don't go more often to performances of plays, music, or dance..................(54(	___-1	___-2	___-3	___-4	___-5
( ) b. Arts and cultural activities are as important for a community to have as parks and recreational activities.........(55(	___-1	___-2	___-3	___-4	___-5
( ) c. The arts can only be enjoyed by a privileged few who have the financial means to attend arts events...........................(56(	___-1	___-2	___-3	___-4	___-5
( ) d. There ought to be more theater and concert events in this community to enable more local residents to attend such events.(57(	___-1	___-2	___-3	___-4	___-5
( ) e. If there were more theater and concert events in this community, I would attend more frequently..(58(	___-1	___-2	___-3	___-4	___-5
( ) f. If there were more showings in art museums in this community, I would attend more frequently....(59(	___-1	___-2	___-3	___-4	___-5

6. Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not. READ EACH ITEM

ROTATE -- START AT "X"	Do	Don't Do	Not Sure
( ) 1. Paint, draw, or engage in graphic arts such as etching.................................(60(	___-1	___-2	___-3
( ) 2. Make pottery or ceramics..................(61(	___-1	___-2	___-3
( ) 3. Sing in a choir or other choral group.........(62(	___-1	___-2	___-3
( ) 4. Do needlepoint, weaving, or other handwork...(63(	___-1	___-2	___-3
( ) 5. Make sculpture or work with clay.............(64(	___-1	___-2	___-3
( ) 6. Write stories or poems......................(65(	___-1	___-2	___-3
( ) 7. Play a musical instrument....................(66(	___-1	___-2	___-3
( ) 8. Work with a local theater group..............(67(	___-1	___-2	___-3
( ) 9. Engage in photography........................(68(	___-1	___-2	___-3
( ) 10. Dance ballet or modern dance.................(69(	___-1	___-2	___-3
( ) 11. Dance folk or ethnic dance...................(70(	___-1	___-2	___-3

7. Approximately how often did you go to the movies in the past 12 months? |DO NOT READ LIST|

None............(71(____-1
Once................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............____-8

8a. Do you ever go to any live performances of plays, musical comedies, pantomime, or other kinds of theater, or not?

Do go....(72(____-1 (ASK Q.8b)

Never go.....____-2 } (SKIP TO Q.9a)
Not sure.....____-3 }

8b. Approximately how many times did you go to live theater performances in the past 12 months, not counting any performances given by your children in connection with school or classes? |DO NOT READ LIST|

None............(73(____-1
Once................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............____-8

|ASK EVERYONE|

9a. Do you ever go to live popular music performances by popular singers, bands, rock groups, and the like, or not?

Do go...(74(____-1 (ASK Q.9b)

Never go....____-2 } (SKIP TO Q.10a)
Not sure....____-3 }

9b. Approximately how many times did you go to live popular music performances in the past 12 months? |DO NOT READ LIST|

None............(75(____-1
Once................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............ -8

ASK EVERYONE

10a. How often would you estimate you buy records or tapes of classical music -- do you buy classical music records or tapes frequently, every once in a while, only occasionally, or almost never?

Frequently.............(76(____-1
Every once in a while......____-2
Only occasionally..........____-3
Almost never...............____-4
Never (vol.)...............____-5
Not sure...................____-6

10b. And how often do you listen to classical music, either on records or tapes or on the radio -- do you listen to classical music frequently, every once in a while, only occasionally, or almost never?

Frequently.............(77(____-1
Every once in a while......____-2
Only occasionally..........____-3
Almost never...............____-4
Never (vol.)...............____-5
Not sure...................____-6

10c. What about live performances of classical or symphonic music by orchestras, chamber groups, soloists, etc. -- do you ever go to such classical music performances, or not?

Do go.......(78(____-1 (ASK Q.10d)

Never go........____-2 } (SKIP TO Q.10e)
Not sure........____-3 }

10d. Approximately how many times did you go to live classical music performances in the past 12 months, not counting performances given by your children in connection with school or classes? DO NOT READ LIST

None............(79(____-1
Once................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............____-8

80Z

ASK EVERYONE

10e. What about live performances of opera or musical theater -- do you ever go to live opera or musical theater performances, or not?

Do go........(10(____-1 (ASK Q.10f)

Never go.........____-2 } (SKIP TO Q.11a)
Not sure.........____-3 }

10f. Approximately how many times did you go to live performances of opera or musical theater in the past 12 months, not counting performances given by your children in connection with school or classes? **DO NOT READ LIST**

None............(11(____-1
Once.................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............____-8

ASK EVERYONE

11a. And what about dance performances -- do you ever go to live performances of ballet or modern dance, or folk or ethnic dance, or not?

Do go.......(12(____-1 (ASK Q.11b)

Never go........____-2 } (SKIP TO Q.12)
Not sure........____-3 }

11b. Approximately how many times did you go to live performances of ballet or modern dance, or folk or ethnic dance, in the past 12 months, not counting performances given by your children in connection with school or classes? **DO NOT READ LIST**

None............(13(____-1
Once.................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............____-8

|ASK EVERYONE|

12. I would like to read you some reasons people have given us why they do not go out more often to performances of things like music, theater, and dance. For each, would you tell me whether it is a major reason you don't go out more often to live performances, is it a minor reason, or is it not a reason at all for not going out more often to live performances? |READ EACH ITEM|

|ROTATE -- START AT "X"|		Major Reason	Minor Reason	Not a Reason at All	Not Sure
( )	1. Ticket prices are too high..............	(14(-1	-2	-3	-4
( )	2. It is too difficult to get from here to places where performances are given.....	(15(-1	-2	-3	-4
( )	3. It is so difficult to find a parking place..................................	(16(-1	-2	-3	-4
( )	4. The costs of hiring a babysitter, eating out, etc., are more than I can afford...	(17(-1	-2	-3	-4
( )	5. Performances are usually given in neighborhoods or areas I prefer not to visit.	(18(-1	-2	-3	-4
( )	6. The quality of performances given in this area are not usually worth the time, trouble, or money.................	(19(-1	-2	-3	-4
( )	7. Tickets are usually too difficult to obtain..................................	(20(-1	-2	-3	-4
( )	8. Not very many performances are given in this area..............................	(21(-1	-2	-3	-4
( )	9. It is difficult to get information on what performances are being given.......	(22(-1	-2	-3	-4
( )	10. I feel out of place in the theaters and concert halls where performances are given..................................	(23(-1	-2	-3	-4
( )	11. Going out at night is a real worry......	(24(-1	-2	-3	-4

13a. How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past 12 months? [DO NOT READ LIST]

None............(25(____-1
Once................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............____-8

13b. And how many times did you visit science or natural history museums during the past 12 months? [DO NOT READ LIST]

None............(26(____-1
Once................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............____-8

13c. And how about history museums which preserve objects from the past -- including historic buildings or sites -- how many times did you visit history museums in the past 12 months? [DO NOT READ LIST]

None............(27(____-1
Once................____-2
2-3 times...........____-3
4-5 times...........____-4
6-10 times..........____-5
11-20 times.........____-6
More than 20 times..____-7
Not sure............____-8

13d. I would like to read you some reasons people have given us why they do not go to museums more often. For each, would you tell me whether it is a major reason why you do not go to museums more often, a minor reason, or not a reason at all? [READ EACH ITEM]

[ROTATE -- START AT "X"]	Major Reason	Minor Reason	Not a Reason at All	Not Sure
( ) 1. It is too difficult to get from here to museums.................................(28(	___-1	___-2	___-3	___-4
( ) 2. It is so difficult to find a parking place.(29(	___-1	___-2	___-3	___-4
( ) 3. The quality of exhibitions at museums in this area is not good enough to make going to them worthwhile........................(30(	___-1	___-2	___-3	___-4
( ) 4. There is always pretty much the same thing shown, so there is no need to go very often(31(	___-1	___-2	___-3	___-4
( ) 5. Exhibitions are usually presented in neighborhoods or areas I prefer not to visit....(32(	___-1	___-2	___-3	___-4
( ) 6. It is difficult to get information on what exhibitions and activities are going on in museums.................................(33(	___-1	___-2	___-3	___-4
( ) 7. I don't really feel comfortable going to museums.................................(34(	___-1	___-2	___-3	___-4
( ) 8. It is too expensive to go to museums.......(35(	___-1	___-2	___-3	___-4
( ) 9. There are not enough museum exhibitions in this area..............................(36(	___-1	___-2	___-3	___-4

14a. Different people get different things out of the arts. As far as you are concerned, do you ever find the arts (READ EACH ITEM), or not?

[ROTATE -- START AT "X"]	Arts Do	Arts Don't	Not Sure
( ) 1. Give you an uplift from everyday experiences.....(37(	___-1	___-2	___-3
( ) 2. Are a positive experience in a troubled world....(38(	___-1	___-2	___-3
( ) 3. Allow you to find a source of creative expression and experience that is rare......................(39(	___-1	___-2	___-3
( ) 4. Just give you pure pleasure to experience or participate in..................................(40(	___-1	___-2	___-3

14b. If there were no arts available here in this community, would you personally miss them very much, only somewhat, or hardly at all?

Very much.....(41(___-1
Only somewhat.....___-2
Hardly at all.....___-3
Not sure..........___-4

15a. Now let me ask you about the arts on television. During the past 3 months, about how many programs have you watched on TV in which (READ EACH ITEM) (has/have) been featured? DO NOT READ NUMBER OF TIMES CATEGORIES

ROTATE -- START AT "X"	None	One	2-3 Programs	4-5 Programs	6-10 Programs	11-20 Programs	More Than 20 Programs	Not Sure
( ) 1. Ballet or modern dance.............(42(	___-1	___-2	___-3	___-4	___-5	___-6	___-7	___-8
( ) 2. A symphony orchestra concert(43(	___-1	___-2	___-3	___-4	___-5	___-6	___-7	___-8
( ) 3. An opera..........(44(	___-1	___-2	___-3	___-4	___-5	___-6	___-7	___-8
( ) 4. A musical comedy.(45(	___-1	___-2	___-3	___-4	___-5	___-6	___-7	___-8
( ) 5. A play, such as you would see in a theater.........(46(	___-1	___-2	___-3	___-4	___-5	___-6	___-7	___-8
( ) 6. A concert by an opera star.......(47(	___-1	___-2	___-3	___-4	___-5	___-6	___-7	___-8
( ) 7. A music concert by a leading pop or rock music group.............(48(	___-1	___-2	___-3	___-4	___-5	___-6	___-7	___-8
( ) 8. Top movies, such as those that might be nominated for an Academy Award.............(49(	___-1	___-2	___-3	___-4	___-5	___-6	___-7	___-8

15b. Do you subscribe to cable television or pay TV, or not?

Subscribe..............(50(____-1 (ASK Q.15c)

Do not subscribe...........____-2 } (SKIP TO Q.15d)
Not sure...................____-3 }

15c. If more programs on the arts were on cable or pay TV, would you certainly view such arts programs, probably view them, probably not view them, or certainly not view them?

Certainly view.....(51(____-1
Probably view..........____-2
Probably not view......____-3
Certainly not view.....____-4
Not sure...............____-5

ASK EVERYONE

15d. Do you own a video casette recorder, or VCR, a machine which allows you to record television programs and allows you to play movies and other recordings on it, or not?

Own a VCR.........(52(____-1 (ASK Q.15e)

Do not own a VCR......____-2 } (SKIP TO Q.16a)
Not sure..............____-3 }

15e. Over the past 12 months, about how many top movies or cultural performances have you rented or bought to play on your VCR or machine that plays them on your TV set? **DO NOT READ LIST**

None.........(53(____-1
One.............____-2
2-3.............____-3
4-5.............____-4
6-10............____-5
11-20...........____-6
21-50...........____-7
51 or more......____-8
Not sure........____-9

ASK EVERYONE

16a. Now I'd like to talk about children of school age. Thinking about children who are in school, how important would you say it is for children of that age to be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events -- would you say it is very important, somewhat important, of minor importance, or not at all important?

Very important.........(54(____-1
Somewhat important.........____-2
Of minor importance........____-3
Not at all important.......____-4
Not sure...................____-5

16b. And from what you know or have heard, would you say that school children in this area have enough opportunities to hear music and go to plays and things like that, or not?

Have enough opportunities..(55(____-1
Not enough opportunities.......____-2
Not sure.......................____-3

16c. Some people think that classes in the arts for children should be taught in public schools, just like math or science or English. Other people think that classes like those should be given, but only after school or as a noncredit activity; and still others don't think they should be given at all. In your opinion, should the public schools in this area teach courses in (READ EACH ITEM) for credit, should it be an after-school or noncredit course, or should it not be offered at all?

ROTATE -- START AT "X"	Teach For Credit	Non-Credit	Not At All	Not Sure
( ) 1. Drawing, painting, or sculpture............	(56(____-1	____-2	____-3	____-4
( ) 2. Acting....................................	(57(____-1	____-2	____-3	____-4
( ) 3. Photography or filmmaking..................	(58(____-1	____-2	____-3	____-4
( ) 4. Playing a musical instrument...............	(59(____-1	____-2	____-3	____-4
( ) 5. Voice or singing...........................	(60(____-1	____-2	____-3	____-4
( ) 6 Music appreciation.........................	(61(____-1	____-2	____-3	____-4
( ) 7. Ballet, modern dance, or movement..........	(62(____-1	____-2	____-3	____-4
( ) 8. Writing stories or poems...................	(63(____-1	____-2	____-3	____-4
( ) 9. Weaving, needlepoint, or other handwork....	(64(____-1	____-2	____-3	____-4
( ) 10. Making pottery, ceramics, or other crafts..	(65(____-1	____-2	____-3	____-4
( ) 11. Art appreciation..........................	(66(____-1	____-2	____-3	____-4

16d. Do you think that arts courses like the ones we have just discussed — whether offered for credit or not for credit -- should be paid for by the school system as part of the regular school budget, or should the cost of such courses not come from the regular school budget?

Paid for from regular school budget..(67(____-1
Not paid from regular school budget......____-2
Should not be offered at all (vol.)......____-3
Not sure.................................____-4

16e. When you were in school did you take any course like the ones we have just discussed, or not?

Did take.......(68(___ -1
Did not take....... ___ -2
Not sure........... ___ -3

17. I would like to read you some other statements people have made to us. For each, would you please tell me whether you tend to agree strongly, agree slightly, disagree slightly, or disagree strongly. [READ EACH STATEMENT]

[ROTATE -- START AT "X"]	Agree Strongly	Agree Slightly	Disagree Slightly	Disagree Strongly	Not Sure
( ) a. To see something performed live on stage is more meaningful and exciting than watching it on TV.	(69(___ -1	___ -2	___ -3	___ -4	___ -5
( ) b. Most people enjoy attending arts events......................	(70(___ -1	___ -2	___ -3	___ -4	___ -5
( ) c. Museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures or about science and our environment.....	(71(___ -1	___ -2	___ -3	___ -4	___ -5
( ) d. Most people enjoy attending sports events....................	(72(___ -1	___ -2	___ -3	___ -4	___ -5
( ) e. Things like museums and theater and music performances make a community a better place to live in.........................	(73(___ -1	___ -2	___ -3	___ -4	___ -5
( ) f. Some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend......................	(74(___ -1	___ -2	___ -3	___ -4	___ -5

[75-80Z]

18. Now I'm going to read you some different places and organizations, and I would like you to tell me whether you think they generally get enough money from fees, admissions, sales, dues, etc., to be self-supporting, or must they generally rely also on contributions from individuals and business or support from government sources. From what you know or have heard, are (READ EACH ITEM) generally self-supporting on money earned, or do they usually also have to depend on private contributions, or do they usually also have to depend on government support?

ROTATE -- START AT "X"	Self-Supporting	Depend on Private Contributions	Depend on Government Support	All/Both (Vol.)	Not Sure
( ) 1. Art museums..................	(10(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 2. Public libraries.............	(11(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 3. Theater groups...............	(12(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 4. Natural history museums......	(13(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 5. Hospitals....................	(14(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 6. Zoos.........................	(15(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 7. Opera companies..............	(16(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 8. Symphony orchestras..........	(17(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 9. Botanical gardens............	(18(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 10. Science or natural history museums......................	(19(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 11. Historical museums...........	(20(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 12. Ballet or modern dance troupes.......................	(21(____ -1	____ -2	____ -3	____ -4	____ -5
( ) 13. Public tennis courts and golf courses..................	(22(____ -1	____ -2	____ -3	____ -4	____ -5

19. If arts organizations -- such as art museums, dance, opera, and theater groups, and symphony orchestras -- need financial assistance to operate, do you feel that (READ EACH ITEM) should provide assistance, or not?

DO NOT ROTATE	Should Provide	Should Not	Not Sure
1. The federal government..................	(23(____ -1	____ -2	____ -3
2. State government........................	(24(____ -1	____ -2	____ -3
3. Municipal government....................	(25(____ -1	____ -2	____ -3
4. County government.......................	(26(____ -1	____ -2	____ -3
5. Business and corporations...............	(27(____ -1	____ -2	____ -3
6. Foundations.............................	(28(____ -1	____ -2	____ -3
7. Individuals.............................	(29(____ -1	____ -2	____ -3

20a. Do you think that the federal government should help individual professional artists -- such as musicians, painters, dancers, actors, etc. -- if they need financial assistance to continue their artistic professions, or not?

Federal government should help.....(30(____-1
Federal government should not help.....____-2
Not sure.............................____-3

20b. And the state government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

State government should help.........(31(____-1
State government should not help........____-2
Not sure................................____-3

20c. What about the local municipal or county government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

Local government should help......(32(____-1
Local government should not help......____-2
Not sure.............................____-3

20d. And businesses and corporations -- do you think businesses and corporations should provide financial assistance to individual professional artists if they need financial assistance to continue their artistic professions, or not?

Businesses and corporations should help.....(33(____-1
Businesses and corporations should not help.....____-2
Not sure....................................____-3

20e. Do you favor or oppose an incentive plan to stimulate private giving to the arts, under which for every $3 that an arts organization or institution raises from private sources, government would contribute $1?

Favor...(34(____-1
Oppose......____-2
Not sure....____-3

21a. The federal government now pays out over $700 per capita for defense, $130 for education, and no more than 70 cents per capita for the arts. Would you be willing to pay $25 more in taxes per year if you knew that the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Would be willing to pay $25 more..(35(____-1 (SKIP TO Q.22a)

Not be willing to pay $25 more........____-2 } (ASK Q.21b)
Not sure............................____-3 }

21b. How about a rise of $15 -- would you be willing to pay $15 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Would be willing to pay $15 more..(36(____-1 (SKIP TO Q.22a)

Not be willing to pay $15 more........____-2 } (ASK Q.21c)
Not sure............................____-3 }

21c. How about a rise of $10 -- would you be willing to pay $10 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Would be willing to pay $10 more.(37(____-1 (SKIP TO Q.22a)

Not be willing to pay $10 more.......____-2 } (ASK Q.21d)
Not sure............................____-3 }

21d. How about a rise of $5 -- would you be willing to pay $5 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Would be willing to pay $5 more..(38(____-1
Not be willing to pay $5 more........____-2
Not sure............................____-3

ASK EVERYONE

22a. In the past 12 months, have you personally or your immediate family contributed any money to an arts organization or an arts fund, or not?

Have contributed..(39(____-1 (ASK Q.22b)

Have not contributed..____-2 } (SKIP TO Q.22d)
Not sure..............____-3 }

22b. What kinds of arts organizations or arts funds have you contributed to? Any others? **DO NOT READ LIST -- MULTIPLE RECORD**

An art museum.................(40(____-1
A dance company...................____-2
An opera company..................____-3
A theater company.................____-4
A children's theater company......____-5
A symphony orchestra..............____-6
A choral group....................____-7
A handicraft organization.........____-8
A united arts fund................____-9
Other (SPECIFY):

______________________________.....____-0
Not sure..........................____-x

22c. About how much in total would you estimate you personally or your immediate family contributed to arts organizations or arts funds in the past 12 months? **DO NOT READ LIST**

$1-$5...............(41(____-1
$6-$10..................____-2
$11-$15.................____-3
$16-$20.................____-4
$21-$30.................____-5
$31-$50.................____-6
$51-$100................____-7
$101-$200...............____-8
$201-$500...............____-9
$501-$1,000.............____-0
$1,001 or over..........____-x
Not sure/refused........____-y

ASK EVERYONE

22d. Would you favor or oppose employers adopting a policy of contributing an equal amount to an arts organization or arts fund when an employee makes such a contribution, as is now done by many employers on contributions employees make to colleges and universities?

Favor.............(42(____-1
Oppose................____-2
Not sure..............____-3

TO BE ASKED OF EVERYONE:

F1. What type of work does the main wage earner of this household do?

ASK FOR JOB TITLE AND MAIN DUTIES -- DESCRIBE IN DETAIL

Professional................................(43(____-1
Manager, official...................................____-2
Proprietor (small business).........................____-3
Clerical worker.....................................____-4
Sales worker..____-5
Skilled craftsman, foreman..........................____-6
Operative, unskilled laborer (except farm)..........____-7
Service worker......................................____-8
Farmer, farm manager, farm laborer..................____-9
Student...____-0
Housewife...____-x
Military service....................................____-y
Unemployed..................................(44(____-1
Retired...____-2
Welfare...____-3
Disabled..____-4
Other (SPECIFY)

_______________________________.......____-5
Not sure..____-6

F2. Which of the following best describes the female head of this family -- a housewife who prefers to stay at home, a housewife who plans to go to work, a woman who works to earn money for her family, or a woman with a full-time career?

Housewife who prefers to stay at home.(45(____-1
Housewife who plans to go to work.........____-2
Women who earns money for family..........____-3
Women with full-time career...............____-4
No female head (vol.).....................____-5
Student (vol.)............................____-6
Not sure..................................____-7

F3. Is the main wage earner of this household male or female?

Male..............................(46(____-1
Female................................____-2
Male and female both equal (vol.).....____-3
Not sure..............................____-4

F4. Are you single, married, divorced, separated, or widowed? |SINGLE RECORD|

Single..................(47(____-1
Married.......................____-2
Unmarried, living
  with partner (vol.)......____-3
Divorced......................____-4
Separated....................____-5
Widowed.......................____-6

F5. How old are you? |IF HESITANT, READ LIST|

18 to 20.....(48(____-1
21 to 24.........____-2
25 to 29.........____-3
30 to 34.........____-4
35 to 39.........____-5
40 to 49.........____-6
50 to 64.........____-7
65 and over......____-8

F6. What was the last grade or level of school you completed?

No formal schooling..........(49(____-1
First through 7th grade..........____-2
8th grade..........................____-3
Some high school..................____-4
High school graduate.............____-5
Some college......................____-6
Two-year college graduate........____-7
Four-year college graduate.......____-8
Postgraduate.......................____-9
Trade/technical/vocational
  after high school*..............XXXXXX

|*INTERVIEWER: PROBE FOR LAST LEVEL OF FORMAL EDUCATION AND CODE INTO APPROPRIATE CATEGORY.|

F7. Are you a member of a labor union, or is anyone else in this household a member of a labor union? (IF "YES":) Can you tell me who that person is?
|MULTIPLE RECORD IF NECESSARY|

Self is member..............(50(____-1
Other is member..................____-2
No union member in household....____-3
Not sure...........................____-4

F8. With which religious group do you identify? Would you describe yourself as Protestant, Catholic, Jewish, or what?

Protestant................(51(____-1
Catholic......................____-2
Jewish........................____-3
Other (SPECIFY)
________________________..____-4
None (vol.)...................____-5
Not sure......................____-6

INTERVIEWER NOTE:

CODE AS "PROTESTANT":
Baptist
"Born Again"
"Christian" (UNSPEC.)
Church of Christ
Episcopalian
"Fundamentalist"
Lutheran
Methodist
Pentacostal
Presbyterian
Unitarian

CODE AS "OTHER" AND SPECIFY:
Christian Scientist
Greek/Russian Orthodox
Jehovah's Witness
Latter-Day Saint/Mormon
7th Day Adventist

F9. Which of the the following income categories best describes your total 1983 household income? Was it (READ LIST)?

$7,500 or less.......(52(____-1
$7,501 to $15,000........____-2
$15,001 to $25,000.......____-3
$25,001 to $35,000.......____-4
$35,001 to $50,000.......____-5
$50,001 or over..........____-6
Not sure.................____-7

INTERVIEWER: TOTAL HOUSEHOLD INCOME BEFORE TAXES FROM ALL SOURCES

F10. Are you of Hispanic origin or descent, or not?

Yes, of Hispanic origin.......(53(____-1
No, not of Hispanic origin........____-2
Not sure..........................____-3

F11. Do you consider yourself white, black, oriental, or what?

White................................(54(____-1
Black....................................____-2
Oriental/Asian or Pacific Islander.......____-3
American Indian or Alaskan native........____-4
Not sure.................................____-5

55-80Z

That completes the interview. Thank you very much for your cooperation!

Mr. Williams. Thank you very much, Mr. Saunders. We are pleased to be joined by our colleague Congressman Major Owens. It is good to have you with us today at this subcommittee hearing. I've been informed that the mikes are only for our own purposes of recording these hearings, and are not amplifying our voices in this small auditorium, and some are apparently having difficulty hearing us. We also are running 20 minutes or so behind, which is not unusual for a congressional hearing. We can get away with that in Washington, but here people are on work schedules and so I tell my colleagues that I will continue to enforce the 5-minute rule. Mr. Harris, in the beginning of your statement, you mentioned that a significant majority of Americans seem to favor allowing course credit for studies of the arts. How does that square with what also seems to be an overwhelming majority of people who support the back to basics efforts within the schools?

Mr. Harris. Mr. Chairman, let me say that I think one of the sore misreadings in terms of how to get kids back into the schools, in terms of both attendance and interest, has been this notion that somehow you are going to cram the 3 hours down their throat and exclude the arts. This has been, if you don't believe it, more a pattern than the exception. We find just the opposite. One of the rules of magnets that attracts students to school is indeed some involvement in the arts. Let me give you a good example, not out of New York City but out of Seattle, WA. This is a true story. In Seattle, WA, they had a school that was probably the worst school in the community in terms of attendance. They had a rate of absenteeism of 69 percent. They scratched their heads—the board of education did—and said how do we get the kids to attend this school here. They then commissioned five professional unemployed visual artists to go paint just about every inch of that school outside and inside, and they got the kids involved. You can help me. A good friend of mine, Richard Hunt, who is one of our leading sculptors, he happens to be black, in Chicago, and does this right in the middle of the black neighborhoods in South Chicago. Where he puts these huge sculptures up. They have to be guarded at night. Who guards them? The street gangs. The street gangs guard them, why? Because they love to see this thing grow right before their eyes. Well, similarly in Seattle, the kids watched the artist perform and watched them do the visual art, and do you know what happened to absenteeism—it went down to 4 percent from 69 percent. If you don't think that the arts don't pay off in terms of motivating children to go to school and learn and help indeed produce and raise the levels of education, then you are kidding yourself.

Mr. Williams. Let me also ask—you indicated that a majority of the public are in favor of a tax increase, but apparently if that increase is specifically earmarked for a specific effort, in this instance the arts, do you also interpret that to mean that the American public is in favor of a general tax increase—because we don't earmark tax money for specific purposes?

Mr. Harris. No, I think, Mr. Chairman, it is an acid test of the willingness of the people to see Federal funding for the arts. I am saying that people will say they would be willing to have their taxes raised to see the arts appropriations go up, that is a real sign that they mean business. I'll tell you where that derives from. I think going back over a decade ago, 1973, we did the first of these Americans and the arts studies, I appeared before the committee—I think it was your predecessor, Congressman Brademas, was chairman of the subcommittee. The question was asked of me—he said, "Do people really mean it, isn't it easy for them to say give more money to the arts, isn't the acid test are they willing to see their taxes raised?" I said, by golly, you are right. We didn't ask it and from now on we will. Steadily it has just gone up every single time out more and more people are willing to see, if they had to see their taxes go up to pay for the arts.

Mr. WILLIAMS. Perhaps Walter Mondale was onto something then, but the result didn't somehow reflect—he was for it, and the President was against it—and the President carried every State but one. And the President's polling seems to lay much of that at the tax increase matter.

Mr. HARRIS. Oh, I will say it now as a political analyst, it has nothing to do with the arts. I thought Mr. Mondale was stupid in the way he approached the tax issue because he didn't accompany it but also saying he would reduce the deficit. It took him 3½ weeks to get that out, and it never caught up. So, it was wide open for the President to say all he wants to do is increase your taxes and spend, and spend, and spend. That was the end of the argument.

Mr. WILLIAMS. I yield to——

Mr. BIAGGI. On that point, the fact of the matter is, we don't earmark taxes. However, we do provide in our returns a checkoff, we have done that with political campaigns and there are States that are doing the same thing for a number of different purposes, some for the improvement of the environment, some for art. I think we really see a genuine level of support if we had that checkoff opportunity for taxpayers on their annual returns. That might be a way of getting additional moneys. I will be very candid, as I am sure you will agree, we will never get that special ear mark tax for arts. What happens then is that invites a host of other meritorious causes to join in a similar quest.

Mr. HARRIS. Congressman Biaggi, just let me say that in no way am I here advocating a special earmarked tax for the arts. This is a way of measuring the degree to which people feel strongly about increasing Federal support for the arts. I think as well—I'll put on another hat—but as taking the position of one involved in the arts that it is a mistake to have the checkoff only because that could be used as an excuse in Congress, if you will, to then cut Federal funding directly, which I think is a big mistake.

Mr. WILLIAMS. Mr. Saunders, you mentioned that the Federal Government, and perhaps governments at all levels, must become a more substantial contributor to the arts, and that gets at the heart of the great debate now that is perhaps centered in Washington, but being conducted throughout the country. That is, how much volunteerism should there be in America? How much reliance should there be on private contributions, including, of course, those from our major corporations? Contributions, not only in the arts, but in many phases of our public life. The President says continually, perhaps with some oversimplification, with regard to taxes, corporations don't pay taxes, people do. Many of us would suggest that corporations don't make contributions to the arts, only people do. There is the question. Should that money instead of going to the corporations, go rather to an entity that the public controls, their local, State, or Federal Government, and then that money be funneled to the arts? Would you respond as to your standpoint as to that debate?

Mr. **Saunders**. There are two problems here. One is financial and the other one I think is intellectual, and very complicated. From the financial point of view, I think it is just healthier to have both public and private balance each other.

Mr. **Williams**. A partnership?

Mr. **Saunders**. Yes. Intellectually, it is also healthier because I don't think in America we want to have an arts czar. We don't want to have someone who runs all art and decides what is art, and what isn't art, and what will stand, and won't stand, and what will be funny. Every person is very subjective and has different tastes. You've got to make an amalgaman. The best way to do that is to have the government, at several different levels, and corporate, and private. So that nobody is in charge. No corporation is so big that he can say, "I'm King of the Hill, I control it all." I just think in this country we don't want that. It has happened in other countries that we all know about, and the artists suffered for it.

Mr. **Williams**. Thank you—Mr. Bartlett?

Mr. **Bartlett**. Mr. Saunders, I wonder if you could describe again along the lines of the questioning as to whether the Endowment should increase its matching level. What is the general policy that Philip Morris has—either the policy or the results of your policy as to a match?

Mr. **Saunders**. Well, we don't actually have a written policy. The way we have worked with the Endowment is usally on individual exhibitions, which have been quite large, some of them. The Endowment has put up money, and then we come along, or a museum comes to us and says, "Would you like to sponsor this show, we've got *x* dollars from the NEA and we want to get a sponsor because that is not enough to cover?" I have a sort of a rule, and I think it could be called a Philip Morris rule, although it has never been written as policy, that if the NEA puts up $50 we will put up $75 or $100. Never the same amount. I never wanted to be put in the position of saying I was riding the coattails of the NEA on an exhibition. We always have done that. Where it says, sponsored by Philip Morris, Inc. and the National Endowment for the Arts, the money from us is always greater than the NEA. I do not advertise it. It is just my idea of a good way to do it.

Mr. **Bartlett**. I suspect after today other people will know—I suspect they already know.

Mr. **Saunders**. I suspected for many years that this question would come along. I guess that is what I was getting ready for, I'm glad you asked.

Mr. **Bartlett**. Mr. Saunders, let me then reverse the question and get your recommendation as with Philip Morris and your longtime experience in working with the arts—if we were to increase the match requirement over the one to one, or increase the percentage of grants that require the larger than one to one match—right now 12 percent of the funds are in challenge grants, which is a 3 to 1 match. If we were to double that or triple it or quadruple it as a percentage of the total, would that result in a fourfold increase in corporate contributions, plus foundations and local governments—would that increase in the match result in more arts dollars spent in this country as a whole?

Mr. **Saunders.** I really don't think so. I think that the good institutions are really breaking their backs matching the 3. The good people will go to any lengths to match the 3. I can't tell you how many times I am approached with our 3 time match is running out in June, can't you make it good? I think that 3 is about the best you can really do.

Mr. **Bartlett.** I am asking whether more of the funds should be at 3 to 1 as opposed to most of the funds are a 1 to 1 match now?

Mr. **Saunders.** I really don't know. I think that they both have their place, and I think that the present mix is a pretty good one.

Mr. **Bartlett.** Mr. Harris, did you want to respond to part of that question?

Mr. **Harris.** Yes, I would like to just comment on it. I think that it would be a healthy thing to see the Endowment increase the challenge grants part of their program. Yet, if this is at the exclusion of the programatic part of the National Endowment, then this could be a serious setback. For the simple reason, as Mr. Saunders said, and I can testify to you, that this is true with AT&T, with Exxon, with all sorts of people we work with in the corporate community who are leaders, as well as Philip Morris in the arts, and they would say exactly the same thing. The National Endowment has to cover a variety of disciplines in terms of its funding because it really sets the example. It doesn't dictate, but it gives a legitimacy to certain institutions, certain areas, certain efforts. I can guarantee you, for example, that there would be no modern dance virtually in the United States if it hadn't been for the National Endowment for the Arts having planted the seed money there, which then gave it a respectability, if you will, from the private sector. Now it has grown quite a good deal. I think the same thing is true of ethnic dance, of poetry—believe it or not—a whole series of things which are just burgeoning across this country.

Mr. **Bartlett.** I understand. At the risk of trying one more time, I might rephrase it a bit. Without suggesting that we exclude a nonmatch or exclude the one to one matches, I am asking if you were setting up the program today, would you set it up with 12 percent of the money set aside for a 3 to 1 match, and 88 percent on either a 1 to 1 or no match at all—and I am oversimplifying a bit. Or would you change those percentages somewhat? And I am not suggesting we go to zero or 100 in either event?

Mr. **Harris.** That $200 million, if you are willing to appropriate that or authorize that, I'd be highly desirous of seeing, with half the difference go into challenge grants at a 3 to 1 level. But if you say keep it at $163 million, and then take another chunk of $17.4 million, which I just totaled up in my mind as 12 percent of that, then you are really robbing Peter to pay Paul. There are going to be arts institutions that will go under, I guarantee it, as a result of that.

Mr. **Bartlett**. Mr. Chairman, if I might explore one other area. Mr. Harris, did you find any geographical distinction across the country in terms of support for the arts?

Mr. **Harris**. One of the fascinating things is the degree to which their is a hunger out there outside of this august home of the arts and culture, New York, right across this country. Believe me, there is. For example, 42 percent, of people in the Southwest, who don't feel that they have available the arts institutions which they wish were there. This includes museums, performing groups of all kinds, theater and so on. Let me say, though, one of the things that is interesting—last night they had the Tony Awards here in New York. Everyone has been moaning the fate of the New York Theater. The fact of the matter is that the number people who attend a theater event in the course of a year has gone up from 53 percent to 67 percent just over the past 10 years. Now, a large chunk of that is outside of New York. But I think is an indication of the appetite born out in the so-called, "boondocks". I object to that because I think that if you have Federal funding it should not only go to New York, it should go to all throughout the country.

Mr. **Bartlett**. Thank you, Mr. Harris. I yield back to the Chair.

Mr. **Williams**. Mr. Biaggi?

Mr. **Biaggi**. Yes. Mr. Harris, I agree that the arts should be given credit for in the schools. I think the illustrations you gave as far as attendance is concerned one must anticipate there is an excitement, there's a thirst, but I am sure you agree that the arts courses should not be a substitute, but should be supplement the basics.

Mr. **Harris**. Absolutely. The arts are complimentary and not supplementary. However, the arts are of high importance and shouldn't be the first on the list to be chalked. Which, I am sorry to say, has been the case in literally hundreds and hundreds of communities across this country.

Mr. **Biaggi**. It would then serve this committee to develop any number of programs to try and enhance the education process, and to develop programs—now the big thrust is toward vocational education. I think it would behoove us to talk in terms of the arts together with the basics and that is a thrust that we have not embarked upon, and the illustration you gave, I think is a very vivid one of how effective it could be. It could also stimulate participation in the basics. We know that your poll is a reputable one, Mr. Harris, because the figures you quoted make me curious. You say 78 percent of the people go to the movies and 67 percent go to live performances—that is one that would reason with some doubt.

Mr. **Harris**. Well, you gotta be a believer—do you know how many go to sports event—live sports events? You'll never——

Mr. **Biaggi**. Your poll must pull up the odds.

Mr. **Harris**. No, not at all, not at all. We do a lot of work for the NFL, we do work on sports—have for years, and I happen to be a sports fan as well as a follower of the arts. Only 43 percent attend a live sports event in this country. Just over half of the number who attend an arts event.

Mr. **Biaggi**. But you also make the point that there's a vacuum in large areas of the country where you do not have live arts or the theater as often as you would have in a major city?

Mr. **Harris**. Well, you do have—yes, you have a bias toward the metropolitan areas because they happen to have the facilities. Yet, people who live in the smaller communities—what is it, 26 percent live in small towns or rural areas as defined by the census, and they do have both an underfunding and an underexposure to the arts, make no mistake about that.

Mr. **Biaggi**. That's why there is some doubt in my mind as to that figure. I am just curious. I hope you are right.

Mr. **Harris**. Well, remember these include amateur theaters as well and performances. It includes a whole variety of museums, but its out there. For example, the State of Washington, at the last count had, I believe, it was 47 symphony orchestras. The reason is that it rains a lot there and these Scandanavians somehow love to play instruments. I know, because we did a survey. What they do is they get one or two professional muscians and then the rest are amateurs and by God, they got a symphony orchestra. They have nothing else to do when it rains. I hope the subcommittee in its wanderings across the country will be able to tap into things like that. Let me say, Congressman Owens is here—and I don't say that, sir, because you come from basically a black district, but I am struck by the fact that 37 percent of blacks in this country, for example, are involved in writing poetry. Poetry has just exploded especially among black women into an enormous art explosion. The things that are going in this country which are simply not paid any attention. They are going on all around you, and all around all of us.

Mr. **Biaggi**. Mr. Chairman, the one thing that emerges from this hearing so far and an area that we should deal with is attempting to get school credits given to the arts. I think that is a very salutary suggestion, and an important message that is being delivered. Thank you.

Mr. **Williams**. Mr. Owens.

Mr. **Owens**. I have no questions.

Mr. **Williams**. Mr. Weiss.

Mr. **Weiss**. Thank you, Mr. Chairman. Maybe just for the point of clarification, Mr. Harris, your poll did not measure frequency of attendance. For example, the 78 percent who attended a movie, they may have gone to movies a dozen times during the course of a year. It is only whether they've attended a single performance?

Mr. **Harris**. No, we have how many times. You will see it in the report.

Mr. **Weiss**. OK—how about the 67 percent figure—what does that reflect?

Mr. **Harris**. How many times, you mean?

Mr. **Weiss**. Yes, is that a response to a question, have you within the course of the past year?

Mr. **Harris**. I can find it for you right here. I'm sorry, but I've got to look it up. I know you are pressed for time. Here we go—for the movies, the median was—this was in a movie house—4.3 movies per year people go to. Theater 3.4, pop music 3.0, opera 2.1, dance—ballet or modern—2.2, classical music 2.5.

Mr. **Weiss**. The live theatrical performance could be a school production, amateur production, a professional production, or a semiprofessional production?

Mr. HARRIS. It would be as defined some amateur company, it would not likely be something that kids put on in school, I guess, no.

Mr. WEISS. Thank you very much. Mr. Chairman, let me express my appreciation for allowing me to sit in with the panel. I'd served for 6 years on the Education and Labor Committee, and one of my regrets in having to leave it was that I could not continue on a regular basis to participate. I want to commend you for the good work that you are doing, and I have a prepared statement that I ask your permission to have entered into the record. Thank you very much.

Mr. WILLIAMS. Without objection, Ted, we as always appreciate your continued support for those efforts of the House Education and Labor Committee.

[Prepared statement of Hon. Ted Weiss follows:]

PREPARED STATEMENT OF HON. TED WEISS, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF NEW YORK

I want to thank the Subcommittee on Select Education and the Subcommittee on Postsecondary Education for the opportunity to join their distinguished panel for this hearing on reauthorization of the National Endowments for the Arts and Humanities and the Institute of Museum Services. I am here to express my support for increased funding of our federal cultural programs. I would also like to thank the Dept of Cultural Affairs and its staff for its cooperation in this endeavor.

I commend Chairman Williams and Chairman Ford for their commitment to federal support for the arts and humanities. Earlier this month, the House Education and Labor Committee reported H.R. 2245, legislation to reauthorize funding for the National Endowments and the Institute of Museum Services at such sums as may be necessary for fiscal year 1986. These agencies have been reauthorized for a period of five years in the past. This one year reauthorization, I understand, is designed provide the Subcommittees sufficient time to examine how successfully the existing legislation is meeting present and coming changes in society that impact our expression, production, and reception of art. This is an especially important and appropriate task on this twentieth anniversary year of the National Endowment for the Arts. We are at a critical juncture in the history of public support for the arts.

For the fifth consecutive year, the Reagan Administration is demonstrating its short sightedness in seeking to cut the budget of federal culture programs. The Administration's fiscal year 1986 budget proposed major reductions in funding of arts programs that would seriously impair their operations. This year the Reagan Administration has asked Congress to cut the budget of the National Endowment for the Arts and the National Endowment for the Humanities by 11.7 and 10 percent respectively, and put the Institute for Museum Services out of business. It would reduce the NEA to $144.5 million which is significantly less than the $163.7 million appropriated by Congress last year and would reduce the NEH budget to $126 million from $139.48 Million.

This latest attack on our country's visual and performing artists, art purveyors and audiences, and cultural institutions is no surprise. The rationale for cutting remains much the same as in previous years—to help reduce the deficit. Yet the fiscal year 1985 NEA budget only amounted to approximately .01 percent of the entire federal budget for that year. Congress has battled the Administration for the last four years in order to restore arts funding, and I am hopeful that we still possess the fortitude to continue this worthwhile effort. I am proud to be a part of the congressional membership that recognizes that Americans want our cultural life to flourish; we know that federal support is key to artistic vitality.

The arts community has never fully recovered from the Reagan Administration's drastic reductions of 1981. Public resources are already stretched. The Administration argues that the shortfall can be offset by increased private contributions. While the private sector has contributed tremendously in past years, it still has failed to fill the void these last four years. Many factors, such as individual gifts of high priced private works of art, tend to distort the overall picture of private giving.

Federal funds are truly the stamp of approval for the artist or arts group that serves to attract support from other funding sources. Federal arts funding acts as a catalyst, stimulating state, city, and private funding sources. Yet, this effect works in reverse too, with federal cutbacks spurring reductions in other funding sources. Moreover, struggles by arts groups to become more financially independent often prove counterproductive. The need for strenuous fundraising diverts energy from creative efforts. Higher admission prices shut out people on limited budgets, undermining one of the NEA's original purposes—to open the arts to a wider audience.

Even if the private sector could assume all the financial responsibility for the arts, it would not resolve all the problems created by federal cutbacks. Private donors usually avoid supporting unusual or controversial efforts. We risk choking off spontaneity and innovation that are the lifeblood of artistic creativity when we depend too heavily on private funding. Our artists on the vanguard of creative development would be hardest hit of all.

I have the good fortune to represent the 17th Congressional District of New York, where a large number of musicians, writers, painters, actors, and artists of all disciplines reside and work. It is a privilege and an honor to represent one of the most artistically rich communities in the United States. New York's arts community would suffer if cuts are made in the federal arts budget, the largest single source of funding for the arts. The arts across this country would suffer too. Our arts community is made up of artists from all over this nation, and it plays an important role in helping to set a pace for the development of the arts nationwide.

I am especially concerned about the overwhelming financial problems facing this nation's nonprofit theaters, many of which are located in my congressional district. Rising operating costs continue to outstrip increased revenues from private sources and box office receipts. Similar problems continue to afflict other areas of the arts, especially opera companies. Opera is a young field in this country, with many of the existing companies having been founded during the 1970s. Museums, too, are in financial trouble. The President proposes to eliminate the Institute for Museum Services, the federal agency which provides assistance to museums across the country. This is the third time the Administration has attempted to put this agency out of business. This action would force numerous museums to cut services and programs.

The Lower Manhattan Cultural Council deals with small arts organizations that are on the cutting edge of the arts. Government funding is instrumental to their survival and any loss would have a disastrous effect on their stability. Yet their existence is one of the prime reasons that people are drawn to Soho and Tribeca and they have contributed greatly to the resurgence of Lower Manhattan.

Theatreworks USA would need to reduce their ability to provide free or low cost educational theatre and musicals to school children around the country without the help of the NEA.

For the Museum of American Folk Art state and federal funding provide dollars which represent seed money for a project. And even a substantial arts organization like the Metropolitan Opera would have to curtail its radio broadcasts of live opera without this support.

Since the National Endowment for the Arts was created in 1976 it has provided $131 million in challenge grants to 528 arts organizations and has generated matching funds of over one billion dollars.

The fact is that arts organizations have no place else to turn. If we are going to encourage and strengthen our nation's artistic and cultural life, then we absolutely must support modestly increased federal funding for the arts. I believe that such funding would constitute a wise economic decision, since we have repeatedly seen powerful evidence that the arts create jobs and invigorate business communities. Surveys, such as the 1984 Harris survey, "Americans and the Arts", continue to show that the American public is supportive of increased funding for the arts.

The arts industry has bolstered economic activity in New York City and has made a tremendous contribution to the vitality of the region. According to a 1983 study by the Cultural Assistance Center and the Port Authority of New York and New Jersey, its impact is conservatively measured at $5.6 billion, benefiting not only arts institutions but also real estate, business and professional services, wholesale and retail trade, eating and drinking establishments, hotels and personal services, utilities, transportation, medical and educational services and finance and insurance.

The National Endowment's importance to this nation warrants their continued existence and increased funding in order to perform their vital missions. Providing greater access to the arts and humanities for all Americans is one of their most crucial responsibilities. I also encourage the Subcommittees to consider emphasizing arts education and strengthening international cultural exchanges in the arts. Long term economic stability for artists and arts institutions creates a climate in which creativity can flourish and public participation in the arts can thrive. I believe that this is one of the best investments that we can make in this nation's future. I urge the Subcommittees on Select Education and Postsecondary Educationto authorize the necessary funds for the National Endowments for the Arts and Humanities and for the Institute for Museum Services.

Mr. WILLIAMS. I ask that our third panel to come forward. The director of the Harlem School of the Arts, Ms. Betty Allen. I am not sure if Ms. Allen is here yet. From the Women's Inter-Art Center, Ms. Margot Lewitin and Jane Delgado, executive director of the Association of Hispanic Arts, and Peter Jamison, of the Gallery of the American Indian Community House.

I ask the witnesses to remember our time constraints. If you have a lengthy written statement, we'd appreciate it if you could summarize it. Please remember also that the mikes aren't on, and we need to speak up. Ms. Lewitin, please.

STATEMENTS OF BETTY ALLEN, DIRECTOR, HARLEM SCHOOL OF THE ARTS; MARGOT LEWITIN, WOMEN'S INTER-ART CENTER; JANE DELGATO, EXECUTIVE DIRECTOR, ASSOCIATION OF HISPANIC ARTS; AND PETER JAMISON, GALLERY OF THE AMERICAN INDIAN COMMUNITY HOUSE

Ms. LEWITIN. I am Margot Lewitin, I am the artistic director of the Women's Inter-Art Center in New York City. Mr. Chairman, members of the subcommittee, first I would like to apologize. A summer flu hit me at the point that I was going to be preparing these remarks, and as you can tell my voice has not quite yet recovered. I will be submitting material to the subcommittee in addition to what I will say off the cuff this morning. I did not want to miss the opportunity of making some remarks to you.

Mr. WILLIAMS. Ms. Lewitin, we will without objection, keep our record open for 10 days for any of the witnesses or anyone who wishes to submit information for either the record or our subcommittee file.

Ms. LEWITIN. Thank you, Mr. Chair. First, in regard to reauthorization, there can be no question but that the Endowment for the Arts and Humanities should be reauthorized. I will be speaking this morning in regard to the Endowment for the Arts, in particular. The speakers who have proceeded me have been extremely eloquent in terms of the role that the Endowment has played in sparking arts activity in the United States in the last 20 years.

As was mentioned earlier this morning, the New York State Council on the Arts preceded the Endowment in terms of support of arts groups, especially in New York State. I think we can look to the New York State Council on the Arts and the Endowment for the Arts for the reason that New York City is now the cultural center of the world. That is not a casual remark, and I believe that if you really take a look at the groups that have flourished in the last 20 years, you can point to initial support from either the State or the Federal Government as a reason for its being able to get a foothold and begin.

One of the questions that has been posed earlier today by Mr. Bartlett had to do with the matching requirement for Federal moneys. I think you will find if you examine the support of arts organizations throughout the country that Federal money accounts for a very small percentage of the total organizational support of most of the Endowment funded organizations. Not because there is a matching requirement, but because the Endowment gives a very small actual dollar amount in regard to the total cost of any program's operation. I think it would be a terrible mistake to increase the actual required matching requirement because where the Endowment can have its greatest impact is in supporting groups that have not yet established themselves sufficiently to be recognized by corporate foundation and individual contributors as worthy of support. It is because the Endowment and the State arts council have, as the crux of their giving procedures panels of individuals who are professionals in the art forms that are being reviewed. That there is this possibility of giving a fledgling group that shows great promise support is part of what the Endowment can do. So, I would heartily oppose any effort on the part of the Endowment as a procedural change to increase the matching requirements.

I would like to speak just a moment, because I have been asked to speak here this morning obviously because I represent a group that is primarily supporting women artists, on this issue. I have to suppose that members of the subcommittee are concerned that arts grants that are made by the Endowment support equally those art forms or groups that are less recognized by the status quo. But perhaps not, perhaps at this point in history the subcommittee has the opinion that many people in the general population have, which is that the women's movement has come and gone and there is no longer any need for it. Certainly that has been the position of Mr. Hodsoll.

Unlike some of the testimony that was offered earlier today, I can personally attest to the fact that since Mr. Hodsoll became Chair of the National Endowment for the Arts there has been great concern about the support of groups that have women in the title, that are particularly supportive of Hispanic or black or other minority groups. Because that quote, "is not art." Shortly after he became the Chair, the Women's Inter-Art Center, which has had endowments before without a break since 1971, had several grants pending. That is to say they had been brought before a panel, the panel had passed on them, but we were not getting our Chair's letter that indicated that the grant had been finally made. I tried to find out what the delay was. I was informed by one of the staff members at the Endowment that our proposal had been red flagged because it had, "women," in the title. And as a matter of course, any organization that quote/unquote, "appeared to be a social service organization," instead of an arts organization was going to be further examined. Now, in fact, those grants were made. But there was a change at that point in the stress in the overall approach in what Endowment support should mean. Now, I am in no way suggesting that the Endowment should be supporting arts groups that are not involved in art. And the quality of that art must be reviewable in the same way that it is reviewable for any other arts organization. But there definitely has been a shift since Mr. Hodsoll became the Chair.

Now, as to the question of support for women artists in particular, the arts in this country are no different than any other endeavor. You move through your career in the arts as you would move through your career in any other field of endeavor. A great deal of the recognition that you get is dependent not simply on the quality of the work that you produce, but on the networks of which you are a part. This country is still networked in all of its industry by white men. Those are the predominant networks. In order to be able to get women or other groups recognized, it is not sufficient that the work that they do be good. It is necessary to move them into the networks that exist. For that to happen there has to be support of the fledgling organizations that allow that to happen, and I will tell you a story if you will permit just to make my point; 8 years ago, there was a TCG Conference in Princeton.

TCG is the Theater Communications Group, and is a group of regional theaters throughout the United States with representation from a few smaller theaters in New York City of which the Inter-Art Theater, which is a program of Women's Inter-Art Center, is a member. I was in a room with artistic directors of various theaters. At that time, Bob Moss, was the artistic director of a theater called, Playwright's Horizons, which is now very well known in New York City under the artistic development of Andre Bishop. People were asking Bob how he hired directors for the plays that he produced at Playwright's Horizons. He said I have a piece of cardboard next to my phone and it has 10 names on it. When I need a director, I call one of the names on the cardboard. Then they came to me and they asked me what I was doing. I said "Well, the Inter-Art Theater is trying to get names on Bob Moss' piece of cardboard." It is true and we succeeded. As a matter of fact, Ellie Renfield, who just last year directed Open Admissions on Broadway, got her first directing job in New York at the Inter-Art Theater. When Bob Moss called me and asked me if I knew a women director—he wanted to have a women director direct Ann Comeyer's play there—I recommended Ellie Renfield, and the rest is history. It goes on like that.

It is extremely important at this juncture that we not think that this problem has been solved, that we not pretend the predominant art forms that are being supported right now are other than white and male. What better form to make sure that other groups are being represented than the governmental form of the National Endowment for the Arts and the New York State Council on the Arts. I think this is an extremely important area of review, and I hope that you will seriously consider at the point that you make your recommendations.

Finally, I was asked what I would consider would be an improvement on the existing procedures. I would very much like to recommend at least if not the reinstitution, then the examination of the possibility of the reinstitution of the general program categories of support at the National Endowment of the Arts. You may not be aware of it, but earlier in the Endowment's history, every program guideline, whether it be theater, dance, music, visual arts, museums, or media, had, in addition to its normal guidelines, a category called general programs. That area of support was eliminated several years ago on the idea that it was a slush fund area. It was also the only area that allowed support of emerging groups of innovative art forms, for the kind of organization that did not fit into the very narrow guidelines of the other developed programs. With the elimination of general program support came the elimination of support for organizations in total because the only place they fit was in the general program category. That category allowed staff to be responsive to a program that they felt the panel should have the opportunity to know more about. So, I think I've covered the three major things.

I just want to mention that among the documents that I will be submitting is a study done by the National Council for Research on Women, which is a group of some 40 independent research centers nationwide that has just completed a study on the support of research for women showing declining dollars in the last 4 years. I would also like to submit a study done by the League of Professional Theater Women/New York on women directors and scenic designers and their rate of employment in the commercial theater, the relationship of the work that women designers and directors have been able to do in the regional theaters that do have government support, and the commercial theater that has not, and the need for further programs to support their work. Some research that has been done by Aeriel Dougherty at the Women's Visual Studies Workshop showing declining dollars and support for women in the arts in the last 4 years, and a study done by Nancy Rhodes on women directors nationwide. Thank you very much.

Mr. WILLIAMS. Thank you, Ms. Lewitin, and because the length and number of those studies we will accept for our subcommittee files perhaps, they will not be placed in the record of this hearing. I am going to ask the remaining witnesses to try to shorten your time. It is almost traditional at about this point in a congressional hearing to begin to try and move from 15 minutes per witness to about half of that, so after about 7 or 8 minutes, I'll ask you to summarize and conclude, and then with unanimous consent—at least until we pick up the lost time— I am going to ask that each member of the committee adhere to 3 minutes for questions and answers. Ms. Delgato, we are pleased that you are here today and look forward to your testimony.

Ms. DELGATO. Thank you. Chairman Williams and members of the subcommittee. I want to first of all thank you for affording me the opportunity to testify on the reauthorization of the National Foundation on the Arts and Humanities Act. I am the executive director of the Association of Hispanic Arts, which is a multidisciplinary organization—art service organization—whose mission it is to promote Hispanic arts as an integral part of this nation's cultural life, and to address issues pertinent to the growth and the stability of Hispanic Arts community. Before making specific comments about the legislation and its relevance to the constituency I serve, I would like to briefly outline the services my organization provides. We foster appreciation and understanding of Hispanic arts through communication/information networks and occasional presentations of artistic and cultural events. We provide assistance to approximately 4,000 artists and 157 organizations of various stages of development in management, marketing, and planning. We monitor and respond to issues, legislation, and policy decisions affecting Hispanic arts. We serve Hispanic artists with origins from the Caribbean, Mexico, Central and South America, as well as Spain, and even though we have working relationships with the Hispanic artistic community thoughout the United States, the lion's share of our activities is concentrated in the northeast corridor.

As you are undoubtedly aware, Hispanics comprise 6.4 percent of the national population and present trends favor the Bureau of the Census projection that the Hispanic population will the be the largest minority group in the year 2000. If one examines the population statistics for the 20 major cities throughout the United States, there are 11 cities where Hispanics represent more tha 15 percent of the population. For New York City's standard metropolitan area that figure is 16.4 percent. So, as you see, we are concerned with a prominent and rapidly expanding population whose needs must be the concern of our Congress.

It is clear that the composition of arts audiences has changed from the time the National Foundation on the Arts and the Humanities Acts was legislated 20 years ago. But it is also important to point out that the presence of Latino artists has grown in direct proportion to its population. Thus, the artistic and cultural expressions we have today are substantially different from those anticipated and perceived when the legislation was enacted, and it is critical that the aesthetics of this group become a vital component of the activities and efforts supported through the reauthorization of the legislation. We hold the view that there has been a disproportionate emphasis on white, Western European cultures on the part of the Endowments, and for that matter, on local and State agencies. While we value and recognize the contributions that this aesthetic has brought to American culture, I find it ironic that the United States, a recognized world power that has been, if you will, a trendsetter, still believes it must artistically and culturally manifest itself through a borrowed culture. It is essential that American culture which is pluralistic and as such consists of unique and diverse cultural expressions be celebrated and promoted through the Endowment programs.

Incidentally, the fact that an artistic endeavor might be in a language other than English does not preclude it from being an American product. I just want to quickly state that there seems to be a perception that when we talk about American culture, we are talking only about culture that is produced by ethnic and minority groups. I submit to you that that is not the case. It is those kinds of things that we are all doing—all of us who live here in the United States. After all, the funds for the National Endowments for the Arts and the Humanties are generated by American tax dollars to which we Hispanics contribute, and that in and of itself should clearly present the case for the focus to be on those artistic and cultural expressions that reflect the population of this country. The Endowment should respond to this call by limiting its support to those institutions that continue to be indifferent to American art forms. Many of the institutions responsible for this oversight are the largest and most cherished institutions, who, because of their status, tend to receive the volume of the resources available from the Endowments. Less I be misunderstood, I do not advocate their extinction, which in theory and in practice would be impossible anyway. What I do propose is that these institutions diversify their programming to incorporate that which is truly made in America, and for the Endowments to make such programming mandatory for funding eligibility.

Furthermore, because these institutions often exclude minority art forms and artists from performing and exhibition opportunities, I believe it is long overdue for the Endowments to fulfill compliance and enforcement responsibilities outlining the Civil Rights Act that governs all grantees of Federal agencies. In addition, the Endowment should increase its support to organizations such as those which I represent who are dedicated to making and producing an art that is relevant to the respective communities they serve, and as such, contributing to American art forms.

Hispanics and other minority art organizations have not been too successful in obtaining corporation and foundation support. Nor are they in general the recipeints of Endowments. Yet, there is constant pressure on the part of the Endowments, as well as local and State agencies, to diversify their sources of support. While we are committed to diversifying and working toward that end, we recognize that our best chances for ultimately achieving a certain level of self-sufficiency rests with our ability to generate our own income. Therefore, I would especially welcome program initiatives that would enable us to engage in capitol venture projects that could, in due time, produce income for our organizations. I also propose a strengthening of the expansion arts program at the Endowment, and the Special Projects Division at the Endowment for the Humanities. However, I believe it is imperative that the discipline programs of the Endowments be required to be more responsive and responsible to the applications submitted by Hispanics, other people of color, as well as women. We are living in a technological society, and it is having a profound impact on how we do things and the way we view life.

Technology's impact on the arts is still in its developmental stages, even though we can already experience how computers, for example, make and produce music and images. While we welcome this new age, we are concerned that in the process traditional and folk arts not be sacrificed. We need to devote our energies toward preserving the old while stimulating the growth of the new. The biggest impact will be on how technology can assess art to greater numbers of our population. We are excited about the implications of bringing our art to larger audiences, but for us the issue is access. We are dealing with systems that are costly and the Hispanic community does not possess the resources to buy into those systems. The reality is that commerical, cable and public television does not currently adequately serve Hispanic arts. Hence, we are concerned with not only correcting this inequity but assuring that we become meaningful participants at the growing level in any additional developments that may emerge as a result of the Endowments interest in pursuing this field.

In closing, I want to say that the arts not only enhance the quality of life for everyone, but they have in difficult times in our history been the unifying force among people of different colors and persuasions. I believe that a commitment from the Endowments to support the diverse art forms which are so much a part of American culture will do much to promote peace, harmony, and understanding among all of our citizens. Thank you very much.

Mr. WILLIAMS. Thank you, and we appreciate your staying within our new time limits here.

[Prepared statement of Jane Delgado follows:]

PREPARED STATEMENT OF JANE DELGADO, EXECUTIVE DIRECTOR, ASSOCIATION OF HISPANIC ARTS, INC.

Mr. Chairman, members of the Subcommittees, I want to thank you for affording me the opportunity to testify on the reauthorization of the National Foundation on the Arts and the Humanities Act.

I am the Executive Director of the Association of Hispanic Arts, a multi-disciplinary art service organization whose mission it is to promote Hispanic Arts as an integral part of this Nation's cultural life and to address issues pertinent to the growth and stability of the Hispanic Arts community. Before making specific comments about the legislation and its relevance to the constituency I serve, I would like to briefly outline the services my organization provides.

We foster appreciation and understanding of Hispanic Arts through communication/information networks and occasional presentations of artistic and cultural events.

We provide assistance to approximately 4000 artists and 157 organizations of various stages of development in management, marketing, and planning.

We monitor and respond to issues, legislation, and policy decisions affecting Hispanic Arts.

We serve Hispanic artists with origins from the Caribbean, Mexico, Central and South America, as well as Spain, and even though we have working relationships with the Hispanic artistic community throughout the United States, the lion's share of our activities is concentrated in the Northeast corridor.

As you are undoubtedly aware, Hispanics comprise 6.4 percent of the National population and present trends favor the Bureau of the Census projection that the Hispanic population will be the largest minority group by the year 2000. If one examines population statistics for the twenty major cities throughout the United States, there are 11 cities where Hispanics represent more than 15 percent of the population. For New York City's Standard Metropolitan Area, that figure is 16.4 percent. As you see, we are concerned with a prominent and rapidly expanding population whose needs must be the concerns of our Congress.

It is clear then, that the composition of arts audiences has changed from the time the National Foundation on the Arts and the Humanities Act was legislated twenty years ago but it is also important to point out that the presence of latino artists has grown in direct proportion to its population. Thus, the artistic and cultural expressions we have today are substantially different from those anticipated and perceived when the legislation was enacted and it is critical that the aesthetics of this group become a vital component of the activities and efforts supported through the reauthorization of the legislation.

We hold the view that there has been a disproportionate emphasis on white Western European cultures on the part of the Endowments, and for that matter, on local and state arts agencies. While we value and recognize the contributions that this aesthetic has bought to American culture, I find it ironic that the United States, a recognized world power that has been, if you will, a trend setter, still believes it must artistically and culturally manifest itself through a borrowed culture. It is essential that American culture which is pluralistic and as such consists of unique and diverse cultural expressions be celebrated and promoted through the Endowments' programs. And incidentally, the fact that an artistic endeavor might be in a language other than English does not preclude it from being an American product. After all, the funds for the National Endowments for the Arts and Humanities are generated by American tax dollars to which we Hispanics contribute and that in and of itself should clearly present the case for the focus to be on those artistic and cultural expressions that reflect the population of this country.

The Endowments should respond to this call by limiting its support to those institutions that continue to be indifferent to American art forms. Many of the institutions responsible for this oversight are the largest and most cherished institutions who because of their status, tend to receive the volume of the resources available from the Endowments. Less I be misunderstood, I do not advocate their extinction which in theory and practice would be impossible. What I do propose is that these institutions diversify their programming to incorporate that which is truly made in America, and for the Endowments to make such programming mandatory for funding eligibility. Furthermore, because these institutions often exclude minority art forms and artists from performing and exhibition opportunities, I believe it is long overdue for the Endowments to fulfill compliance and enforcement responsibilities outlined in the Civil Rights Act that governs all grantees of Federal agencies.

In addition, the Endowments should increase its support to organizations such as those which I represent who are dedicated to making and producing an art that is relevant to the respective communities they serve and as such contributing to American art forms. Hispanic and other minority art organizations have not been too successful in obtaining corporate and foundation support. Nor are they in general the recipients of endowments. Yet, there is constant pressure on the part of the Endowments as well as local and state arts agencies to diversify their sources of support. While we are committed to working towards that end, we recognize that our best chances for ultimately achieving a certain level of self-sufficiency rests with our ability to generate our own income. Therefore, I would especially welcome program initiatives that would enable us to engage in a certain amount of risk-taking but nevertheless potential capitol venture projects that could in due time produce income for our organizations. I also propose the strengthening of the Expansion Arts Program at the Endowment for the Arts and the Special Projects Division at the Endowment for the Humanities. However, I believe it is imperative that the discipline programs of the Endowments be required to be more responsive and responsible to the applications submitted by Hispanics, other people of color, as well as women.

We are living in a technological society and it is having a profound impact on how we do things and the way we view life. Technology's impact on the arts is still in its developmental stages even though we can already experience how computers, for example, can make music and produce images. While we welcome this new age, we are concerned that in the process traditional and folk arts not be sacrificed. We need to devote our energies toward preserving the old while stimulating the growth of the new. But the biggest impact will be on how technology can access art to greater numbers of our population. We are excited about the implications for bringing our art to larger audiences but, for us, the issue is access. We are dealing with systems that are costly and the Hispanic community does not possess the resources to buy into these systems. The reality is that commercial, cable, and public television does not currently adequately serve Hispanic arts. Hence, we are concerned not only with correcting this inequity, but ensuring that we become meaningful participants at the ground level in any additional developments that may emerge as a result of the Endowments' interest in pursuing this field.

In closing, I want to say that the arts not only enhance the quality of life for everyone, but they have in difficult times in our history been the unifying force among people of different colors and persuasions. I believe that a commitment from the Endowments to support the diverse art forms which are so much a part of American culture will do much to promote peace, harmony and understanding among all of our citizens. Thank you very much.

Mr. WILLIAMS. Mr. Jamison.

Mr. JAMISON. Yaweh Scano—this is a Seneca greeting which embodies both an inquiry about an individual's health and a greeting. As has been stated, I am the director of the American Indian Community House Art Gallery, and I have served in this capacity for nearly 8 years. We mount exhibitions of contemporary American Indian art and fine crafts. On a yearly basis we basis we offer five to six exhibitions—a video festival, theater performances, poetry readings, craft demonstrations, and musical performances. Our present exhibition is entitled, "Women of Sweet Crafts Theater and Stage," featuring 30 Native American women. We are presenting 20 Indian nations from across the United States, including Alaska. The exhibit runs through June 29. We are located at 164 Mercer Street in Soho. I mention all of this to invite you to see what it is that I am talking about when I say contemporary art of Native American people, if you will.

Each American believes himself to be a unique individual and to have what are called inalienable rights. The Native American is truly unique in that we are the single group within the borders of the United States who have treaties with this country. There are literally volumes of law which govern specifically the intercourse between Indian nations and Federal Government. And there are laws related to Indian nations and the States which they reside in. It has been our belief that the Federal Government has a very specific trust responsibility to American Indians based on original treaties. Those responsibilities include health, education, and welfare. Without going into an endless diatribe on the violations of these treaties, suffice it to say that all of them have been broken. I mention these matters to give you a background and to help you understand the viewpoint of Native Americans.

Many nations do not traditionally approach other agencies within U.S. Government because they believe the Department of Interior to be the agency which they interphase through the Bureau of Indian Affairs, and this has been disastrous. I will mention that the Departments of Health, Education, Labor, and Housing are also involved with Indian nations, but we remain below the poverty line with unemployment as high as 80 percent on Indian reservations across this country. On the positive, what has helped families to survive is the strength of cultural ties which bind Native Americans to the land and the traditions of their individual nations. Where that strength is broken, you find disintegration, despair, and the most negative consequences. An important means of support in Native American homes has been the cottage industry of crafts.

Basketmakers here in the East, potters in the Southwest, porcupine quill workers in the Plains States, and wood carvers in the Northwest. There are also silversmiths, bead workers and many other craftsmen and women. Mother passes on to daughter her skills, and another generation gains the means to put food on the table, buy heating oil, or provide extras for the family members. Still, the median income on many reservations is well below $5,000 and on some below $3,000 annually. The National Endowment for the Arts does not effectively interphase with the production of our crafts. The Folk Arts Program only touches the surface. This is evident by the number of grants it awards to Native Americans. Expansion arts provides some funding for urban and rural Indian groups, and the travel musuems, and this further provides encouragement of local initiatives. But in no way does this support heavily impact upon our economy or our culture. We are playing catch-up.

First, we want to retain our sources of strength by encouraging both the crafts people and the artists, but we must overcome resistance locally and nationally. The requirement of a 50/50 match in to NEA grants can often be a problem. Communities immediately adjacent to Indian reservations can be adverse and, therefore, not great sources of fundraising. I will give you as an example in the Northeast part, particularly a community called Oclasosinie, which is the Mohawk community. They are surrounded by Reynolds Aluminum and another aluminum plant, both of which are spewing harmful waste material into the river which is adjacent to their community, and also putting toxic chemicals into the air which then comes onto their reservation land. They are not about to go to Alcoa and Reynolds to try and raise funds. We do best in selling our crafts directly, but we have great difficulty in expanding the markets nationally that are available to us.

Presently, there is a need for a national network of information and trade. Our single art institute, The Institute of American Indian Arts, which is located in Santa Fe, NM, is being effectively dismantled through mismanagement by the Bureau of Indian Affairs, and this is a disaster given the powerful artists who have graduated from the school. I ask you to support those travel museums which do exist, support those organizations which do approach the NEA and the NEH and the Institute of Museum Services, but hear these facts: The NEA does not have people of color in decision making positions, with Amy Spellman being the single notable exception. State arts agencies nationally are totally not in compliance with the existing civil rights laws as regards their funding of black, Native American, Hispanic, and Asian-American arts organizations. If you want change, initiate at the Federal level and carry it on with great vigor. We are alive in spirit, and the Native Americans are, in fact, the first artists of this country. The impact of our traditional art of the artists of the 20th century is very evident in the recent Museum of Modern Art exhibition, Primitivism and Its Influence. But once again, we are labeled as primitive and our contemporary artists were excluded from the exhibition, leaving the impression that our growth has been arrested.

The national Native American organization, ADAL, has completed its study of the funding that States provide to our organizations and nations, and we have found that States with the largest population of American Indians actually give the lowest funding. Recently, we initiated a study of the national funding being provided by state art agencies to minorities, and thus far 17 states have failed to reply. Yet, those that have answered bear out the pattern of inequitable funding. When completed, we will make this information available to this committee. I believe the National Endowment for the Arts and the National Endowment for the Humanties and the Institute of Museum Services should continue, but I call for specific measures to be taken to provide for the arts of all people, in particular, the original art of this country.

In the month of May a national conference of minority arts organizations was held in San Antonio, TX, and positive recommendations were made as a result. These will also shortly be made available. I urge you to consider these recommendations. Finally, all panels of the NEA, the NEH, and the IMS, should represent the broadest spectrum of people. There are individuals in every area of the arts that provide counsel. I thank you for this opportunity to provide testimony and I would welcome further discussion of any subjects that I have mentioned. I will provide the addresses of those organizations that are doing those studies. Thank you.

Mr. **Williams**. Ms. Allen?

Ms. **Allen**. I am the executive director of the Harlem School of the Arts. The Harlem School of the Arts is in its 21st year, founded by Dorothy Maner in the basement of a church on the corner of 121st Street and St. Nicholas Avenue. The National Endowment of the Arts support was their very first support followed by NYSCA. Finally, in the last few years, the Department of Cultural Affairs support. The very reason other income has come is because of the good housekeeping seal of approval given the National Endowment, New York State Council of the Arts and the Department of Cultural Affairs. However, we are lumped in, as many other artists are, in the expansion arts program whether we are education and arts or not. We have 1,100 students aged between 3 and 80. We start with preschoolers and wind up with senior citizens.

Our program encompasses public school children who come there and receive the education in arts they no longer receive in public schools. They come after school because their parents bring them and pay the modest sum we demand. They come to summer school and we have two separate programs. To ensure that youngsters get into the specialty high schools our SHIP Program, and into the precollege program, which is funded by the Department of Cultural Affairs. We could not imagine this country without the National Endowment for the Arts and Humanities.

Unlike many other governments in the world who give major support to cultural organizations, this is our only hope. The National Endowment with its panels of unbiased yet knowledgeable professionals and interested parties in the fields of the art set a high standard for excellence and impartial judgment. We are located in Harlem, sometimes I feel we are in Outer Mongolia. However, people do know we are there and we are serving a community far beyond the reaches of the natural streets and areas. We are a service area that goes from the Bronx, to Brooklyn, and Staten Island northern Westchester. The organizations that should apply, and do apply, to the National Endowment, have the feeling that they are given—or should have the feeling they are given proper attention and inspection of their projects in order to make a fair distribution of those assets possible for this program on a national level. Of course, nothing is perfect and one would envision larger sums of money and more frequent meetings to allocate these moneys.

The smallest proposal from an area with the smallest population receives full and careful attention even as the large well-established cultural organizations located in major cities are scrupulously examined. It has been my pleasure to serve on various panels with the National Endowment and the New York State Council for the Arts since the early days when Nancy Hanks called a meeting at wingspread with the aid of the Johnson Foundation. Many of my pet theories have come to fruition in these succeeding years. For example, the institution of an award for young recitalists, and a way to make the arts respectable and stable have been those goals as well. We all know people who think artists are improvident, impractical, wool gathering folk who do not seem to grasp the practicalities of life as others do. I would say that most of us are more pragmatic then we are given credit for. If you were to examine the career of a dancer or a singer, you would see just how clever one has to be to sustain a modest lifestyle with such an insubstantial income to know what I mean. Yet, these people do, with honesty, courage, wit, and no small amount of talent.

The National Endowment supports this spirit—supports its artists and supports the truth of the artistic and educational institutions in this country. I would like the Endowment to expand, and to encompass those areas yet uncharted but necessary. The combined wisdoms of artists, business persons, educators, heads of art complexes, et cetera, is able to make a reasonable judgment and assessment that will influence the direction of the arts in this country. I do not find, personally, the Government's interest and support to be inhibitory in any way. That is, placing restraints and restrictions not in the best interest of the institutions it is serving. Therefore, the worst fears of those who mistrust government intervention can be allayed. In this 20th year of the National Endowment, I can only applaud those strong forces in the Congress who helped enact it into law. We can only be grateful for the strong hand of Nancy Hanks, and the wisdom of all those officers, panelists, and consultants, who made this the effective body it is and should be. I would hate to see its strength diluted. I would hate to see its wisdom diminished. I would hate to see the Government's interest in the arts lessened. They are a vital and exciting part of this country.

Arts and culture account for millions of dollars in business, and if only for a practical and pragmatic view, should be supported. It is for more than this that we are here today. I had a quotation from Winston Churchill and it couldn't actually be documented, and I didn't want to misquote it. The effect, however, was a story during the war years when someone said to him, "But, sir, why are you doing this—why are you building this particular museum?" He said, "I would like you to know, sirs, for what you are fighting." Therefore, it is imperative that you understand why the National Endowment of the Arts exists, why the New York State Council of the Arts exists, why the Department of Cultural Affairs exists. If people are only here to be fed—if we are only concerned with what goes in one end of the body and is excreted from the other end of the body, we are indeed in sad state. It is very imperative that we understand the feelings, the emotions, the life, and the spirit and vitality of the people. That, I believe, is found through the arts.

Mr. WILLIAMS. My thanks to each of you. Ms. Allen, I was, along with some other Members of Congress, at your school a month or so ago, and we found our visit very informative and helpful.

Ms. ALLEN. Thank you.

Mr. WILLIAMS. Ms. Delgato, we dropped by the Hispanic Center as well, and were equally impressed. And Mr. Jamison, although we didn't go by the gallery, Commissioner Myerson spent a significant amount of time describing the work that you do and defining the gallery for us. I want to assure each of you, as well as you, Ms. Lewitin, that you were selected to testify before us because as chairman of this committee, I am committed along with the subcommittee itself, to try to assure that access to and impact upon the arts properly reflects the diversity of the American people, including their ethnic diversity, but not limited to that, which variety and diversity is the strength of this country. We are not convinced, nor are we predjudiced about the fact that the current law may not appropriately allow that reflection and involvement in the Federal effort on the arts. So, you're being here is purposeful and your testimony is very helpful to us as we move to reauthorize these important pieces of legislation. Mr. Bartlett?

Mr. BARTLETT. Thank you, Mr. Chairman. I concur with the chairman, and I especially appreciate the rather specific suggestions that several of the members of the panel gave to us for improving the Endowments, and I personally, as the staff here, have taken note of several of those suggestions, and we will be taking a look at them in the process. So, it is very helpful to have some of those very specific suggestions. I want to followup on something that a couple of you said, and ask if each of the members of the panel would have a comment on the peer review process. If you could just tell us how you find the peer review process, as it actually works. Do you find it to be sufficiently broad-based? Do you find it to be professionally competent? Do you find it to be a closed door or an open door? How have you found the process of selecting grants by peers to be made, and are the panels themselves sufficiently broad based? Ms. Delgato, you had some specifics in your testimony on that, I believe?

Ms. **Delgato**. I want to start off by saying that I value the concept of the peer review judgment, and I never want us to get to the point where we would have a substitute for that. I have a tremendous amount of respect and regard for the professionals that participate in that process, I have had the experience myself by virtue of being a panelist for the New York State Council of the Arts. However, it is very clear to me that the composition of those panels is critical for the organization that I represent as well as others that are represented around this table. It is not about having a Hispanic just for the sake of having a Hispanic, or a black for having a black, or an Asian or a American Native—that is not what I am talking about. I am talking about having that ethnic representation in the form of a person who is knowledgeable, professional and has a sense of what the aesthetics, the artistic and cultural expressions may be of that group. We are frequently dealing with organizations that are performing or exhibiting or are providing a service which may not be something that is currently understood or is that widespread. We have this particular problem when our organizations are providing theater in Spanish language. Obviously, if you have someone who doesn't understand the language, they are not going to be able to appreciate the product. That would be the case for any group that may be performing in a language other than English. So, I advocate adequate representation, but more importantly professional and meaningful participation.

Mr. **Bartlett**. Ms. Allen?

Ms. **Allen**. I would like to say that I have been on panels many times and many sorts of panels. With the exception of one or two, every panel has been rather diverse and not what I would call the mainstream always, which is the irritating usual thing. I have found very esoteric, very experimental theater, as well as the largest and most well-known theater groups. I have found sometimes we have given exposes and representations of music that I didn't find particularly to my appeal, however, that was not the point.

The point is, this was given as widespread showing that other people would see what various experimental kinds of music were all about. This sort of a program would be funded as well as the New York Philharmonic or as well as the Metropolitan Opera. That is, after all, the real reason. I was there to give veracity to my own feel and to my own knowledge of expertise, whatever the chairman of that panel would have thought. Therefore, I had some input into the program and panels being what they were usually the person with the largest amount of expertise and the most famous person, was no more prevailing in opinion then the person that had the least experience and the smallest organization. Sometimes it was quite reverse, in fact. However, we felt that it is very necessary to have panels such as this, and I believed very strongly—otherwise I couldn't have said what I did in my statement about the panels really being represenative of the field. I am only interested in the field of music, which is the one I was called. However, as I say, experimental music and experimental organizations and opera in very small towns receive the same amount of careful consideration as the largest organizations. I think that is how it should be, and that is as it must continue in the future.

Mr. **Williams**. Mr. Bartlett's time is expired. Perhaps Mr. Biaggi would in his 3 minutes allow you to answer that question, Mr. Jamison. But first, let me recognize Mr. Biaggi.

Mr. **Biaggi**. First, Ms. Delgato, I want to recognize Luis Cancel, your Bronx member. He works very closely with us and is very effective.

Ms. **Delgato**. He is the vice chairman of my board.

Mr. **Biaggi**. I don't know if you were all here for the beginning of this hearing, but I posed the question to Commissioner Bess Myerson as to the American culture, and the thrust in that area rather than in the traditional Western European culture. I am not disparaging the latter, but clearly your testimony is a response to that question. Commissioner Myerson wasn't aware that that was in issue. I would suggest that you get in touch with Commissioner Myerson and make your case because I know she is sensitive and responsive, but a case has to be made and I am sure you can make it. And Ms. Delgato, you talk about the absence of representation on these different boards, clearly it is important as long as you maintain the standards— and you stated that clearly and so has Ms. Allen. And I agree. I'd like to make an additional comment about that, and I made an observation because this is an area of deep concern to me, and I have negotiated and spoken to Chairmen Hotzel over a number of other matters and with relation to the National Council of the Arts. Since its formation, in all of its lifetime, there hasn't been an American of Italian origin on that panel. Now, how can you possibly justify that given the amount of contributions that the Italians have made over the years? I am not saying that one is better than the other, but how can you justify not having the representation. And that is a policy that has been established in many local areas, but it has not been reflected fully on a national level. And that is clearly very important, and I will join with you in every effort in that direction.

Mr. **Jamison**. I would like to follow up. To my knowledge, the only person that has ever served on that is Arthur Mitchell, who is a person of color, there has never been a Native American in that position, nor a Hispanic American that I am aware of.

Ms. **Allen**. Well, there have been other black people. I know Martina Royal [ph] has served and there are several other blacks. We have been perhaps more prominently displayed than Native Americans and Hispanics. For what reason, I don't know. Maybe we are more prominent. More prominent or louder, but in any case we have been represented.

Mr. Biaggi. I am sure you would agree with the concept that there should be comprehensive representation——

Ms. Allen. Absolutely. It is absolutely unforgiveable, and shows a narrowness of view that we do not project to the rest of the country or the world.

Mr. Jamison. It stems from this way right on top of every other agency which considers how it does funding by looking at the top.

Ms. Allen. Yes.

Ms. Delgato. Congressman Biaggi, by the way, I am one of your constituents. I was very pleased to hear you respond because again one of the concerns that I have had listening since the session began is that in some quarters there is a perception that when we talk about American culture, we are talking only about ethnic arts. I would never want that to be the conception. We are talking about the Italian Americans, the 2d, 3d, 4th, 5th generations that are here, that are doing something and that is very unique to them—that expresses their life experiences and other ways that they want to express themselves artistically. We are talking about everybody.

Mr. Biaggi. We are talking about all people. All communities have a culture.

Ms. Delgato. We just don't want to leave anybody behind, that is the point.

Mr. Biaggi. Well, I think that is a basic, fundamental, equitable approach to it. I am confident is not in the 20th century, I am afraid. I advocate the maintenance of standards and clearly we all agree that surely the whole policy of including all peoples in the participating process is not caught up with.

Mr. Williams. Mr. Biaggi's time is expired. Mr. Owens?

Mr. Owens. My question is in the same vein with a slightly different approach. We live in the cultural capital of the world, and most people consider that perhaps a great asset in that you have a state and a city which is very hospitable in terms of funding, but some people in the past have argued—I don't hear as much of it now as a Congressman as I did as a State senator, that might be just because I am not around as much—they argue that because they live in the shadow of these great cultural institutions, they are left out. The shadow is always sort of dominating the funding picture and they get less as a result of being in this position. Would you comment on that?

Ms. Allen. I'd like to comment. One of the things that has been helpful to us, we recently acquired a new board member, and this board member is a gentleman who is quite used to working in city government and in those ways. We would never have made the acquaintance of some of the people we have, had he not been so interested. His name is Gordon Davis, he used to be the parks commissioner. Now, with a board member who is this effective and who is this interested and knows to whom to speak, and then you were talking about channels, you were then talking about networking, you were talking about people who know where to go and when to go and what to say. If it hadn't been for this board member, we would not have been so effective in many of the things we have tried to do. What I would like to propose is that more people somehow be made aware of just what roles they can play, where they can go, just as effective to them. I don't believe many people know the names of all the council members of the New York State Council of the Arts. I don't believe that many know the names of the council members of the National Endowment. I will tell you that every time a bill comes up, I absolutely blitz everybody on both panels. I send letters to everybody. Mr. Biaggi will tell you I just sent him another letter. I believe that is what my board members are for. Therefore, we just let people know we are there all the time. It may not work, but I don't think they will forget the fact that we've attempted to do this. I think very political effective action is what I am talking about.

Mr. **Jamison**. What I see in the funding patterns that are set up for say corporations and so forth—a classic example would be Citibank. They would like you to spend approximately 6 months of your time writing letters to them and detailing what your organization does. The end result of that will be a $500 grant. I can sell a piece of art, and if we are sharing with an artist 60/40 percentage, I could make $500 in a single afternoon of a sale. For example, just recently we did a street fair, which in one day we grossed over $700 and some odd dollars just through a street fair, by selling our crafts. It is counterproductive to me to spend that amount of time to try and get $500, I don't have that time.

Mr. **Owens**. Does this have anything to do with the fact that other large institutions exist in this area?

Mr. **Jamison**. Absolutely, because they are never going to receive from Citibank a $500 grant unless it is to purchase ashtrays for the opening.

Ms. **Lewitin**. I'd like to comment. The Endowment is concerned about the amount of Endowment dollars spent in New York. There is no question that if you are New York City group and not a prominent New York City group—not a group easily recognizable—that you are at an extreme disadvantage in competing for those Endowment dollars, even though your program be as unique and as wonderful as a comparable program say in a town in which there are not as much arts activity. Certainly, it has been the experience of the Women's Inter-Art Center in media funding at the Endowment, that we didn't fit anywhere—we just didn't fit. We were a media art center, but media art center was a regional designation and there was no New York region for media art centers. So, I think that this point you raise is very well taken. I think there has to be a recognition that the heart of the arts activity in this country is concentrated in New York. If the work is worthwhile and the panels perceive the work to be of benefit and a gift to the esthetic life of this country, a group not be penalized simply because it is in New York City. It continues to be a problem, it has not gone away. Certainly in raising additional money, it is extremely difficult to raise money in New York City when you are in competition with the arts groups with which we are in competition.

Mr. **Williams**. Thank you very much. We appreciate the frank counsel of this panel of expert witnesses. Thank you very much for being with us today. Our colleague, Mr. Biaggi, has to make another appointment now. But, Mario, we appreciate your kindness in being with us and welcoming us to New York, and we look forward to seeing you in Washington, and continuing to work with you there.

Mr. **Biaggi**. I regret the necessity of my leaving, but I assure the witnesses that will follow that I will be reading their testimony because this is a very important issue.

Mr. **Williams**. We have been requested to shift our schedule some, and so we will go now to panel No. 5 and then return to the panel representing the American Association of the Museums. If Ms. Hart and Ms. Hays will come to the witness table, please?

STATEMENTS OF KITTY CARLISLE HART, CHAIRWOMAN, NEW YORK STATE ARTS COUNCIL, AND MARY HAYS, DIRECTOR, NEW YORK STATE ARTS COUNCIL

Mr. **Williams**. Ms. Hart, not long after you and I and some other people had dinner together, I returned to Washington and fulfilled a 15-year longing to see Mark Twain Tonight, Hal Holbrook's appearance. I went to the Kennedy Center where it was on stage, and my wife, Carol, and I enjoyed it greatly. During the intermission, I walked out on the terrace, and one looks to the east across the hills of Virginia. To the north is one of this Nation's great seats of learning, Georgetown University, and just beyond it, an institution of faith, the Washington Cathedral. To the south, one can see the Lincoln Memorial. If one looks back to the east, you are looking directly at the wall of the Kennedy Center on which are inscribed these words from that young President. He said,

> I look forward to an America which will reward achievements in the arts as we reward achievements in business or state crafts. I look forward to an America which will steadily raise the standards of artistic accomplishment, and which will steadily enlarge cultural opportunities for all of our citizens.

And he said, "I look forward to an America which will command respect throughout the world, not only for its strength but for its civilization as well." As we continue with this first of a series of hearings on the reauthorization of the National Endowment, we do so in that spirit, and in that spirit, we welcome both of you here today.

Ms. **Hart**. Thank you so much, that is perfectly lovely. Thank you—really lovely. As you know, I am Kitty Carlisle Hart, and I am chairman of the New York State Council on the Arts, and I would like to welcome all of you here. It is most fitting that we meet in a building which houses the city's department of cultural affairs, the office of Ellen Thurston, the Endowment's regional representative, and with myself representing the State. All three partners in the Government segment of the arts funding world are represented here today: city, State, and Nation. I've come here today to urge that the two subcommittees represented support the reauthorization of the National Endowment of the Arts.

Our New York State Council on the Arts celebrates its 25th anniversary this year, and the Endowment celebrates its 20th. Our council is the largest State agency in the Nation. Since we met, you and I, the Governor and our New York State Legislature has allocated $40.3 million for our grants-making budget, which is the largest amount any State agency has given to the arts in the history of our Republic. They did so because they have come to the realization over the years that the arts are good for our State's economy as well as the spirit of our citizens. An area that concerns us a great deal, and one which I hope the Endowment will continue to recognize and support in the days ahead, is the wealth of cultural diversity, which you've already been talking about that exists in this State and Nation.

America is what it is today because of the people from many areas of the world who have helped shape our society. The history of their accomplishments can best be found in the art that they brought with them and which they continue to cherish as part of their heritage and ours. Anything we can do, and we hope the Endowment will do, to foster this recognition of our people's past and present—and diversity will be uppermost in our decisions in the future—our council is extremely proud of its part in the State agency movement across this land as exemplified in the great work that is done by the National Assembly of State Arts Agencies, as well as the individual State arts councils themselves. The important place of State arts agencies in our Nation's funding partnerships cannot be overstated. All across the Nation, State arts agencies work with both the Federal and local government entities as well as individuals, businesses and corporations and foundations, to assure proper funding for arts educations and institutions. This partnership is uniquely American and is very effective. But it only works well when all the partners pay their fair share.

I am optimistic about the Federal role in funding the arts because I have watched over the years as courageous Members of Congress on both sides of the aisle have defended the Endowment's existence and its appropriation. Sometimes this was accomplished under great pressure, but the courage and wisdom of Congress has prevailed and for that we are eternally grateful. There exists an artistic landscape in America today that did not exist 25 years ago. Much of the credit for this landscape's existence is due to the diligence of Congress and its protection of the Endowment. Credit is also due to the State, or for the State's cooperation with the Endowment to do things that should not be centralized in Washington. In other situations a national policy is needed. Together, we can make wonderful things continue to happen for the next 25 years. Thus, I come here as your partner to urge you to keep the Federal-State-local government arts funding machinery operating full steam. I cannot express the importance of this Endowment enough, and I thank you for all you have done for the arts, and this Nation will continue to do, I am sure. Our agenda is the same: To make our fellow citizens lives happier, richer, and more fulfilling. The arts are central to the happiness of our citizens and, most important, for that of their children and the generations to follow. Thank you for your attention.

Mr. WILLIAMS. Thank you very much, Ms. Hart.

[Prepared statement of Kitty Carlisle Hart follows:]

PREPARED STATEMENT OF KITTY CARLISLE HART, CHAIRMAN OF THE NEW YORK STATE COUNCIL ON THE ARTS

Thank you and good morning everyone, I'm Kitty Carlisle Hart, the chairman of the New York State Council on the Arts, and I would like to welcome Representative Williams and the other subcommittee members to New York.

It is most fitting that we meet here in a building which houses both the city's Department of Cultural Affairs and the office of Ellen Thurston, the endowment's regional representative. With myself representing the State, all three partners in the Government segment of the arts funding world are represented: city, State and Nation. I've come here today to urge that the two subcommittees represented support the reauthorization of the National Endowment for the Arts.

Our New York State Council on the Arts is celebrating its 25th anniversary this year, as the endowment celebrates its 20th year.

Our council is the largest State agency in the Nation; and, of course I'm a bit prejudiced, but I also think it's the best. This year, the Governor and our New York State legislature allocated $40.3 million for our grants-making budget which is the largest amount any State has ever given to its State arts agency in the history of our republic. They did so because they have come to the realization over the years that the arts are good for our States economy as well as for the spirit of our citizens. Obviously, we are very proud of these accomplishments; but, we always strive to improve upon our prior achievements and milestones by looking toward the future.

An area that concerns us a great deal—and one which I hope the endowment will also continue to recognize and support in the days ahead—is the wealth of cultural diversity that exists in this State and Nation. America is what it is today because of the many people from any areas of the world who helped mold and shape our society. The history of their accomplishment can best be found in the art that they brought with them and which they continue to cherish as part of their heritage—and ours. Anything that we can do—and we hope the endowment will also—to foster this recognition of our people's past and present will be uppermost in our decisions in the future.

Our council is extremely proud of its part in the State Arts Agency movement across this land as exemplified in the great work that is done by the National Assembly of State Arts Agencies as well as the individual State Arts Council themselves. The important place of the State Arts Agency in our Nation's funding partnership cannot be overstated. All across the Nation, State Arts Agencies work with both the Federal Government, local government entities as well as individuals, businesses and corporations and foundations to assure proper funding for arts organizations and institutions. This partnership is uniquely American and is quite effective. But, it only works well when each of the partners pays its full and fair share.

I am optimistic about the Federal role in funding the arts because I have watched over the years as courageous Members of Congress—from both sides of the aisle—have defended the endowment's existence and its appropriations. Sometimes this was accomplished under great pressure. but, the courage and wisdom of congress has prevailed, for that, we are eternally grateful.

There exists an artistic landscape in America today that did not exist 25 years ago. Much of the credit for this landscape's existence is due to the diligence of Congress in its nurturance and protection of the endowment. Credit is also due to the States. Often, the States cooperate with the endowment to do things that should not be centralized in Washington. In other situations, a national policy is needed. Together, we can make wonderful things continue to happen for the next 25 years and beyond.

Thus, I came here today as your partner to urge you to keep the Federal-State-Local Government Arts-Funding machinery operating at full steam. I cannot stress the importance of the endowment in this process. I know it and I believe you do too. Thank you for all that you have done for the arts in this Nation and will continue to do, I am sure. Our agenda is the same: to make our fellow citizens lives happier, richer and more fulfilling. The arts are central to this happiness of our citizens and, most important, for that of their children and the generations to follow. Thank you for your attention.

Mr. **Williams**. Ms. Hays.

Ms. **Hays**. Thank you, Mr. Chairman, members of the subcommittee, my name is Mary Hays. I am the executive director of the New York State Council on the Arts, and I am also a board member of the National Assembly of State Arts Agencies. I have prepared some testimony, which I would just leave with you, so that I could just for matters of time just make a few comments and not go through the whole testimony—if that is all right.

The one thing I want to first emphasize is that over the last 20 years, the enormous development of State arts agencies in this country. There are now State arts agencies that are grant making administrative bodies in 50 States and 6 special jurisdictions. The appropriations that are going to State arts agencies this year in fiscal 1985 surpass the $163 million, so that actually the States are providing more money for arts organizations than the National Endowment at this time. We feel that the States have a unique role to play in the partnership with the Federal Government. One of the things States do that is a little different than the Endowment at the moment is that the States recognize an ongoing obligation to the arts constituencies within their States. Now I think almost three-fourths of the States are giving general operating support to local arts organizations. It is the kind of support that is the most meaningful to many of these groups because it gives the groups some flexibility in which to operate, rather than being tied down to specific programs.

The National Assembly of State Arts Agencies feels that at this time of reauthorization, that after 10 years of funding for the Challenge Grant Program, that this program, of course, if being relooked internally in the Endowment. We would like to recommend that when Congress look at this, they give some attention to the possibility of the States playing a greater role in any kind of challenge-like program that may come out of the Endowment in the future. In light of some of the earlier testimony today, I would say—and this is personal on my behalf, not from the national assembly—that it may be in some kind of reworking of parts of the challenge—the former challenge program—that addressing the increasing of accessibility to the arts and recognizing the cultural diversity of this country can somehow come out of some programmatic initiative in that area that might better suit public arts funding in the next decade than we have in the past. Outside of that, I will be perfectly happy to answer any questions you may have.

[Prepared statement of Mary Hays follows:]

PREPARED STATEMENT OF MARY HAYS, EXECUTIVE DIRECTOR, NEW YORK STATE COUNCIL ON THE ARTS

Mr. Chairman, members of the subcommittees, my name is Mary Hays. I am the executive director of the New York State Council on the Arts and a board member of the National Assembly of State Arts Agencies. It is a privilege to speak to you today on behalf of the state arts councils and commissions in support of the reauthorization of the National Foundation on the Arts and Humanities and the Institute of Museum Services. NASAA supports a five-year reauthorization of the Arts and Humanities Endowments. We believe that the Institute of Museum Services provides valuable, necessary support to the nation's museums and we urge Congress to extend the Museum Services Act for another five years also.

The National Endowment for the Arts has been a critical ingredient during the past twenty years in the astonishing extension of the arts throughout this country. The states have participated in and contributed to that growth in partnership with the federal government.

From the perspective of the state arts agencies, the Arts Endowment has been of significant assistance by encouraging our development. At the time of the creation of the Endowment there were only a handful of state arts agencies in the country. There are now active grants-making and programming arts agencies in each of the 50 states and 6 special jurisdictions, all using a combination of federal and state funds to assist the development of the arts.

The NEA program funds set aside for the state arts agencies are awarded annually as grants to support projects and activities which address the arts priorities of individual states. In this way the states serve the mission of the National Endowment for the Arts to foster artistic excellence and provide access to the vital and diverse arts across our country.

For example, the states support the presentation of the visual and performing arts through touring programs and exhibitions. We foster a greater role for the arts in education through our partnership with NEA. State aid also goes to support individual artists. Last year two-thirds of the states offered fellowships and workshops to the playwrights, composers, painters and choreographers who create the arts and to the actors, dancers and musicians who interpret the arts. State arts agencies support residencies for artists and commission new works of art.

General operating support for arts institutions is also high on the list of assistance from state arts agencies. Three-quarters of the states provide operating support to major institutions, funding that is difficult to raise from private contributions but is available from the states in addition to the grants offered for programs and projects in arts institutions.

In 1985 total state appropriations for the arts at $163,983,735 exceeds federal arts funding for the first time and represents a 20.8 percent increase over state arts funding a year ago. Clearly, the states give priority to the arts and state legislatures understand that support for the arts is an important part of the budget.

With the combination of federal and state dollars, state arts agencies are in a unique position to support all the arts that are represented in each state and to provide access to the arts for all citizens.

In considering the reauthorization of the National Endowment for the Arts, the state arts agencies suggest that congress consider the future direction of what is now the challenge grant program. We are anxious to see the state and local arts agencies participate in a challenge-like program with NEA which would stimulate the long-term enhancement of the capacity of state and local public arts agencies as well as private non-profit arts organizations to enhance artistic excellence and to make a greater variety of art available to more citizens. NEA should have the ability to draw upon current sources of granting dollars—program, treasury and challenge—to develop its new long-term enhancement strategy.

With the enactment of the Arts, Humanities and Cultural Affairs Act of 1976 Congress established the challenge grant program in NEA aimed at improving the ability of cultural institutions to develop and enlarge their sources of support and to endeavor to stabilize their funding operations. From the outset, state and local arts agencies were eligible, as "public agencies" within the meaning of the statute, to receive challenge funding, but under NEA guidelines they could apply only on behalf of specified arts organizations. Consequently the Art and Humanities Act of 1980 amended the challenge grant section in the NEA authorizing statute to make specific reference to state and local level agencies. The 1980 legislative history noted that challenge grants could be successful in encouraging increased support for the arts from state and local government. The House committee report recommended that NEA set aside money in fiscal 1981 to begin planning for state and local challenge grantees and implement the program in succeeding years.

This has not happened. Because of the high demand from arts organizations for limited challenge grant funds the program has limited the eligibility of state and local arts agencies to strictly defined applications made on behalf of consortia of arts organizations. Only three states, Arizona, Alaska and Vermont, have been recipients under these circumstances.

The challenge grant program was originally conceived as a one-time opportunity but in fiscal 1983 challenge grants became available for a second time to prior grantees. Even so, there are worthy institutions around the country which have not been reached by NEA's challenge grants, or by the Advancement program designed to offer similar help to smaller, less developed organizations. The need of these unserved arts groups is none the less crucial for establishing endowments or stabilizing funding sources.

Informal discussions have begun within NEA about the future of challenge grants, including altering the concept of and/or "opening up" the challenge program. NASAA agrees that the time is right to address questions about the direction of challenge grants in the years ahead after the current round of grants have been completed. The focus of such a program should be aimed at affecting a long-term state of change for the arts in our country. Unlike NEA's program support to arts organizations and state arts agencies which grants money needed immediately for programs and activities awaiting execution, the goal of challenge has been the long-term enhancement of the arts.

The states are in an excellent position to participate as partners with the federal government in carrying a long-term enhancement strategy to its next level. Directing a portion of these funds to state and local arts agencies would not only extend the accessibility of the arts to more people, including extending the benefits of this support to rural areas and the promotion of multi-cultural arts programs, it would improve the accessibility to federal support for the arts. Of the total number of challenge grants awarded since the program was first begun in 1977, over half have *gone to arts institutions in just four states—California, Illinois, Ohio* and New York. No arts organization in four other states—Delaware, Montana, South Dakota and Wyoming—has ever received challenge funding.

Thirteen state arts agencies have established their own challenge programs. NEA support could spur the development of others to address the fiscal stabilization of arts institutions in their states. The House report for the 1980 legislation suggested that challenge grants would offer states the financial resources to support artists' residencies. Whatever the purpose, NEA's program of support for long-term enhancement to state arts agencies would stimulate increased funds for the arts and, according to a state's priorities, promote major, long-term artistic initiatives.

When the current second round of challenge grants is completed the program will have passed its first decade. Now is the time to begin looking at the whole program, to decide how the federal support can best be applied, to judge what shape and size the program should acquire. The state and local arts agencies are anxious to be part of that challenge.

The National Foundation on the Arts and Humanities Act has allowed for the development of a great variety of arts activities in every state in the country. We are pleased that the state arts agencies have been a part of that development and we look forward to the continued leadership that Congress provides to encourage the enhancement of state and local support for all the arts.

Mr. WILLIAMS. My thanks to both of you. Ms. Hays, could you elaborate more on what kind of changes you'd like to see in the challenge grants beyond the possiblity of encouraging diversity?

Ms. HAYS. Well, one of the things that the States believe is that although we have been mentioned in the legislation in the past, that we really have not had an opportunity to participate fully in making applications for that money.

Mr. WILLIAMS. How is that?

Ms. HAYS. Well, under the guidelines of the Endowment presently, only States making an application as representative of consortia of arts groups within their State can apply for a challenge grant. So that a State right now could not directly apply for some kind of programmatic effort within their own State. I also think the States have—and it goes down the line, the closer that you get to the locality whatever form of government you're dealing with has a little better grasp of the needs of the communities within the jurisdictional boundaries. I believe that the States offer an opportunity to better address the needs within the State boundaries of their communities, and have an opportunity to reach broader publics. The Challenge Grant Program, as you know, in the past—although this is somewhat detrimental to my own State to be saying this—but an overwhelming majority of the grants have gone to only four States: California, Illinois, New York, and I believe, Texas. There are four States that have never received a challenge grant. So, I think that State participation in whatever kind of program comes out of that, because I am aware that the Endowment has been trying to rethink its position for the next 10 years in this kind of area, that the States offer a very important role that they could play.

Mr. WILLIAMS. Mr. Bartlett?

Mr. BARTLETT. Thank you, Mr. Chairman. I wonder—either Ms. Hart or Ms. Hays—would you describe the method that you use in New York for matching requirements, and do you have any suggestions for increasing or decreasing the number of grants that the National Endowment for the Arts require a match—or increasing the percentage of a match?

Ms. HART. I'd like to say something about small institutions. We have found at the arts council that we are very careful about asking for matching grants for small institutions because they are generally headed up by someone who is not only the fundraiser, but also the administrator, and the artistic director. As Mr. Jamison explained, it is very difficult to raise funds for small and emerging and ethnic organizations. In the first place, ethnic organizations have very little access to large sums of money, and, therefore, we find that that is not a good idea with a good many of them. We look very carefully at an organization before we ask them to make a matching grant.

Mr. **Bartlett**. Would you set aside more funds by the Endowment for grants to emerging institutions with no match required?

Ms. **Hart**. Absolutely.

Mr. **Bartlett**. And as a tradeoff then, would you require higher grants for larger institutions in order to obtain the money?

Ms. **Hart**. I think that's fair. I would also add that we, unlike the Endowment, purchase specific services from our arts groups. We are more interested in seeing the service performed. If they have to return the money because they couldn't make the match, it would actually undercut our own purpose. So, in most cases we first find out whether it is going to be helpful and if they think they can make it.

Ms. **Hays**. We encourage it, and then we do it. Sometimes it is helpful to boards that have been a bit lazy.

Mr. **Bartlett**. I wonder if you could describe where you believe the State council's priorities fit within the National Endowment—where would you describe the niche, first of all, as far as the State councils within the arts——

Ms. **Hart**. I think Mary can answer that because she is on the board.

Mr. **Bartlett**. And would you increase their percentage of the Endowment, or decrease it, or leave it about the same?

Ms. **Hays**. I think that the percentage in the authorization legislation is about fair, but I do think the States should—they've developed so much in the last 20 years—have a better opportunity to compete in all the program areas for funds, to address issues within their own States. Although States are eligible to apply and many of the disciplines at the Endowment, the record of funding is quite low. There are programs that the States are doing that really deserve having a better hearing on a competitive basis, not on a pro quo percentage basis.

Mr. **Bartlett**. Mr. Chairman, if I might have another 30 seconds—one of the things that struck me in your testimony, Ms. Hays, and I think it is accurate—is that the States budgets tend to be more for general operating expenses. And I realize that is oversimplifying your testimony, but you tend to support general operating more than the National Endowment does. As you know the Institute of Museum Services has been the most controversial perhaps in terms of budgetary, other parts of the NEA have been controversial through the 1970's, but in terms of budgetary priorities, the Institute of Museum Services has been more controversial than the rest. Would you find it useful to discuss the closing of the Institute of Museum Services and transfering all or some portion of that funding directly to the States to increase their operating budget?

Ms. **Hays**. I think the Institute of Museum Services serves a valuable function of its own dealing specifically with a professional part of the arts community, which are museums. I think it serves a valuable function, that I don't necessarily think should be transferred to the States. I do think, however, that the States have recognized, as have the Institute of Museum Services, notwithstanding the competing demand from the public side to get something for your money, that the arts constituency that we serve really needs general operating support. It is a program that is of greater benefit to the constituency than to the taxpayers in terms of what are we getting for our dollars. But it is desperately needed, and I would hate to—I should put it positively—I think the more places that an organization can go and apply for money, the more people that are reviewing that application, the more democratic it is and the better off we are as a nation.

Mr. **Bartlett**. Thank you for the additional time, Mr. Chairman.

Mr. **Williams**. Mr. Owens?

Mr. **Owens**. Ms. Hart, you were here when I asked about the problems of the nontraditional grassroots organizations in the boondocks of Brooklyn and other places like that in the shadow of the cultural institutions of Manhattan, and the kinds of problems that they have. I hear fewer complaints, and it seems to be less of a problem now, but I wonder—I know you were grappling this with to a great degree 6 or 7 years ago when I was a member of the State senate——

Ms. **Hart**. That is right.

Mr. **Owens**. I wondered if you had any recommendations to the national group in terms of some complaints that were made before about the failure to have more justice at the national level and the peer review groups that are not inclusive enough or not representational enough?

Ms. **Hart**. We are very aware of that, particularly in New York State. It is an obvious problem here—not a problem, but it's an obvious mix here. Every one of the people who were testifying before starting with Margo, Jamison, Betty Allen, and Ms. Delgato, have all been on our panels. I think every one of them could tell you that they consider it a very fair mix. We have a fair mix, we think could be a little better, but it is doing OK, on our council as members. We have Italians, we have Jane Garcia now, we have Dick Clark, we have Arthur Mitchell, and we have Mr. Malanzi and Armand Magnorelli. We are doing better. We have a new program which is a folk arts program which is going to help a great deal in some of our communities and ethnic communities. And SAS, as you know, is doing very well.

Mr. **Owens**. Is all of this happening as a result of your wisdom, or are there some formulas and procedures that you would recommend?

Ms. **Hart**. I think we find pressures on one side and me on the other. It's push double, pull baker—and Ms. Hays, she is very, very firm on the subject.

Ms. **Hays**. I think, although there is always some pressure for formulas, they can be very misleading in terms of how they are applied. I think the council has struggled with no growth—the last 2 years is when we really had some growth in our budget. But when we were faced without that growth, the council was strong in taking a leadership position. Given that, we still had to shift funds within our own constituency so that more was going to the minority, ethnic, and local arts groups that had been formed later than the major institutions and, therefore, came into our jurisdiction later on where times were a little tighter.

Ms. HART. I think that alleviated a lot of the problem. It was a very definite council decision to shift these funds within our own budget.

Mr. OWENS. Thank you.

Mr. WILLIAMS. Our thanks to both of you for appearing here today.

Ms. HART. Thank you very much for having us. It was wonderful of you to come.

Mr. WILLIAMS. We'll be back.

Ms. HART. Good.

Mr. WILLIAMS. We will now return to the panel representing the American Association of Museums: Kinshasha Conwill; James Hester; and Robert Buck—please come forward. Ms. Conwill is the acting director of the Studio Museum in Harlem, Mr. Hester is the director of the New York Botanical Garden. and Mr. Buck is the director of the Brooklyn Art Museum. We welcome each of you here today, and Ms. Conwill, we will begin with you.

STATEMENT OF KINSHASHA CONWILL, ACTING DIRECTOR OF THE STUDIO MUSEUM IN HARLEM, JAMES HESTER, DIRECTOR, NEW YORK BOTANICAL GARDEN; AND ROBERT BUCK, DIRECTOR, BROOKLYN ART MUSEUM

Ms. CONWILL. Thank you, Mr. Chairman. I am very pleased to speak today on behalf of the American Association of Museums and on behalf of my own institution, The Studio Museum in Harlem. I appreciate the opportunity to discuss with you the invaluable role that Federal support has played in building and sustaining our institution and institutions around the Nation. The unique partnership forged between the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services with organizations like the Studio Museum, helps to insure that the richness and diversity of American culture is available to be enjoyed and appreciated by everyone. The poet Langston Hughes once asked: "What happens to a dream deferred?" In the mid-1960's. many dreams dried up or exploded in one of the most turbulent periods of our history. That was the era in which the Studio Museum in Harlem was born. We currently have on view at our institution an exhibition that examines the works of art produced by black artists who were moved by their times to produce works of art in images that are memorable, haunting and lasting testaments to the black American struggle for freedom, justice and dignity. That exhibition, which is entitled, "Tradition and Conflict; Images of Turbulent Decade, 1963–1973," was supported in part by the National Endowment for the Humanities and the National Endowment for the Arts. The exhibitions and the accompanying programs have drawn turnaway crowds hungry for knowledge of this era that was critical to the shaping of American culture and history.

That exhibition and the achievment of the past 17 years of the Studio Museum in Harlem's existence would not have been possible without Federal support. The dream of the Studio Museum in Harlem to document and celebrate the 350 year history of contributions by black American artists is being realized every day. With the assistance of program grants from the NEA, the museum has been able to mount critically acclaimed exhibitions of works by black American artists, which have traveled throughout the Nation. Accompanying catalogs produced in conjunction with those exhibitions, have provided vital primary scholarship on black art. Lectures, symposia and film series funded by both the NEA and the NEH have allowed us to further illuminate the ideas developed in our exhibitions, and to make them accessible to a larger audience.

Other National Endowment for the Arts and National Endowment for the Humanities Program grants have made other things possible also. We have been able to catalogue our permanent collection, to analyze our conservation needs, and to house our collection in art storage that is suitably climate controlled. An institutional advancement grant from NEA also allowed us to significantly improve our programs, to expand our audience, and to attract highly qualified staff members for many professional positions. The Institute of Museum Services Museum Assessment Program is currently allowing us to prepare for the critical steps necessary for museum accreditation. Funding from the Expansion Arts Program of the NEA has allowed us to operate a major museum training program for minority museum professionals, which we believe is one of the only ones in the country. It also provides support to emerging minority artists through an artists in residence program. Tours and workshops funded by the NEA, and an Outreach Program in the Harlem public schools have allowed us to enrich the educational experiences of thousands of young people.

One of the most significant aspects of Federal funding is its role in attracting private support. In 1983, the museum was awarded a challenge grant of $250,000 from the National Endowment for the Humanities. As you know, that requires a 3 to 1 match over a 4-year period. Though we are only in year 2 of our grant, we've already been able to match $650,000 of the required $750,000. Because all moneys to match the challenge grant have to be new or increased amounts, the overall expansion of our funding base and our long-range financial stability are significantly enhanced in the challenge grant process.

A great nation is known by its culture, the evidence of the creativity and gifts of all its citizens. Over the past 20 years, Federal support of the arts has meant that artists and institutions like the Studio Museum have been given the tools to build on their dreams, and to share their gifts with the widest possible audience. We urge your continued support of these vital institutions which help to insure that our communities will continue to enjoy the best of culture, and that the American dream and all its richness and diversity will be realized for us all. Thank you.

[Prepared statement of Kinshasha Conwill follows:]

PREPARED STATEMENT OF KINSHASHA HOLMAN CONWILL, ACTING DIRECTOR, THE STUDIO MUSEUM IN HARLEM

Mr. Chairman and members of the committee: The Studio Museum in Harlem appreciates the opportunity to discuss with you the invaluable role that the federal government has played in building and sustaining our institution. The unique partnership forged between the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services with organizations like the Studio Museum, helps to insure that the richness and diversity of American culture is available to be enjoyed and appreciated by everyone.

The poet Langston Hughes once asked: "what happens to a dream deferred?" In the mid-1960's many dreams dried up or exploded in one of the most turbulent periods of our history. The Studio Museum in Harlem was born in that era and we currently have on view at our institution, an exhibition that examines the works of art produced by Black artists who were moved by their times to create images that are memorable, haunting and lasting testaments to the Black American struggle for freedom, justice and dignity. The exhibition, Tradition and Conflict: Images of a Turbulent Decade, 1963-1973 was supported in part by the National Endowment for the Humanities and the National Endowment for the Arts. The exhibition and its accompanying programs have drawn turn-away crowds hungry for knowledge of an era that was critical to the shaping of American history and culture.

That exhibition and the achievement of the past 17 years of the Studio Museum's existence would not have been possible without federal support. The dream of the Studio Museum, to document and celebrate the 350 year history of contributions by Black American artists, is being realized everyday. With the assistance of program grants from the National Endowment for the Arts, the Museum has been able to mount critically acclaimed exhibitions of Black American art which have traveled nationally. Accompanying catalogues produced in conjunction with those exhibitions have provided vital primary scholarship on Black art. Lectures, symposia and film series funded by both the National Endowment for the Arts and the National Endowment for the Humanities have allowed us to further illuminate the ideas developed in our exhibitions and to make them accessible to a larger audience.

Other National Endowment for the Arts and National Endowment for the Humanities program grants have made it possible for us to catalogue our permanent collection, analyze our conservation needs, and house our collection in art storage that is suitably climate-controlled. An Institutional Advancement Grant from the National Endowment for the Arts allowed us to significantly improve the quality of our programs, expand our audience and attract highly qualified staff members for many professional positions. The Institute for Museum Services' Museum Assessment Program is allowing us to prepare for the critical steps necessary for accreditation. Funding from the Expansion Arts Program of the National Endowment for the Arts has allowed us to operate a major museum training program for minority museum professionals and to provide support for emerging minority artists through an artist in residence program. Tours and workshops funded in part by the National Endowment for the Arts and an outreach program in the Harlem public schools have allowed us to enrich the educational experiences of thousands of young people.

One of the most significant aspects of federal funding is its role in attracting private support. In 1983, the Museum was awarded a $250,000 Challenge Grant from the National Endowment for the Humanities. The grant requires a 3-to-1 match over a 4 year period. We are only in year two of our grant, but we have already been able to match $650,000 of the required $750,000. Because all monies to match the Challenge Grant must be new or increased gifts, the overall expansion of our funding base and our long range financial stability are significantly enhanced in the process.

A great nation is known by its culture, the evidence of the creativity and gifts of all of its citizens. Over the past 20 years, federal support of the arts has meant that artists and institutions like the Studio Museum have been given the tools to build on their dreams and to share their gifts with the widest possible audience. We urge your continued support of these vital institutions which help to insure that our communities will continue to enjoy the best of culture and that the American dream, in all its richness and diversity will be realized for us all.

Mr. **WILLIAMS**. Thank you. Mr. Hester?

Mr. **HESTER**. My name is James Hester. I am president of the New York Botanical Garden. The botanical garden is a major scientific research and educational institution as well as a horticultural exhibition institution.

I appreciate the opportunity to submit testimony to you concerning the reauthorization of the Institute of Museum Services, the National Endowment for the Humanities, and the National Endowment for the Arts.

The Institute of Museum Services is a very important vehicle for the funding of museums within the United States. From my perspective, it is particularly important for two reasons. The first is that it provides general operating support. General operating support is absolutely necessary for the continued ongoing operation of our institutions. It is support that is difficult to raise and is always in short supply. While other Federal agencies and many donors from the private sector focus on special project funding, funding that is vitally important in helping our institutions respond to the changing needs of the public, no other Federal agency specifically provides funding that can be used to pay fuel bills, the cost of security, building and facility maintenance, animal food or plant fertilizer, or the cost of the basic core operations of public programming. Without this kind of support, our institutions could not operate and would not be in a position to undertake the special projects and programs that make them the exciting and dynamic educational centers that they are today. The second characteristic of IMS that makes it so important to the museum community is that by its very mandate it provides funding opportunity on an equal competitive basis to all types of museums regardless of their subject orientation, including botanical gardens, arboreta, zoos and auaria, the so-called living collection museums. IMS is the only Federal agency that specifically targets these institutions for support as part of the museum community in its broadest context.

The combination of these two characteristics of IMS is particularly important to the living collection museums. Our primary collections are living plants and animals. They require an irreducible level of basic support in order to survive. They cannot be placed in storage in times of financial exigency. General operating support from IMS provides a portion of the funding that our institutions require in order to maintain these important collections and to provide public access to and understanding of them.

I cannot overemphasize the importance of this type of funding in providing budgetary stability for basic operations and programs. The flexibility that it affords assures a continuity of effort which is paramount in establishing the public perception and support of an organization. At the New York Botanical Garden, IMS general operating support grants have been used for such diverse but basic purposes as paying for fuel costs for the conservatory, providing basic public plant information services, and producing and fabricating interpretive exhibitions to enhance public understanding and enjoyment of beautiful horticultural displays of Japances chrysanthemums, orchards, and spring bulbs. These interpretive exhibits are now available for loan to other botanical gardens for similar display, extending the benefits of an IMS funded activity to audiences far beyond our visitors.

To put the importance of this kind of activity into context, you will be interested to know that national visitation to botanical gardens and arboreta alone is estimated to be in excess of 30 million persons per year. Significantly more attendance than at professional baseball and football contests combined.

The IMS General Operating Support Program is important to us for another reason. It focuses attention on the importance of general operating support from other segments of our funding base. In New York State, the living collection museums have used IMS funding model as an example in making the case for New York State general operating support. The fact that many of our institutions are recipients of IMS funding places a stamp of approval on this mechanism for public funding and has helped make our State legislative representatives receptive to our need. Similarly, IMS funding has been important in drawing the attention of the private sector to our need for general operating support also because it has helped establish in the eyes of our contributors, a certain degree of institutional attainment and a mark of quality.

A key element in this perception of quality and professional excellence is the important characteristic of all Federal museum support programs, the extensive use of peer review in the consideration of grant applications and awards. Peer review has provided an assurance of professional performance, and has encouraged museums to strive for the highest attainable standards.

In the face of mounting concern about the preservation and conservation of cultural artifacts, works of art, natural habitats, and threatened and endangered species, in fiscal year 1985 and again this year, IMS has provided special conservation project funding to museums to address the serious issues of collection, management and preservation. These funds have been applied in many different ways by the recipient institutions: The propagation of rare plants and animals; the restoration of objects and works of art; the conservation of important museum library collections; the conduct of surveys of collection and conservation needs; the training of collection managers and conservators. All of these activities focus attention on the basic commonality of the museum community, the collections around which each organization bases its research, publication, and educational activities. In initiating this program, IMS has repsonded to the basic museums needs and concerns and has provided a mechanism through which the museum community as a whole can strive to enhance its collective ability to respond to common concerns.

Over the course of its brief history, the level of funding of IMS has been modest. Yet the opportunity that it has afforded the entire museum community in stimulating both competition and collaboration and encouraging smaller and more diverse institutions to become competitive for funding has effectively served to raise the standards within the entire museum community.

Despite several attempts on the part of the administration to eliminate IMS, Congress has seen fit to continue the agency and to allow a small amount of growth. It is important that Congress reauthorize IMS for a 5-year period, and to firmly establish IMS as a full partner, along with the NEA and NEH.

The National Endowment for the Arts and the National Endowment for the Humanities play especially important roles in the museum community in providing special project funding for activities in their subject area and for their challenge grant programs.

Science and living collection museums are eligible to apply for funding through these agencies, and have and do receive funding, albeit limited to the extent that their activities match the goals and criteria of the two endowments. At the New York Botanical Gardens, special project grants from the endowments in the early 1970's for a variety of educational activities were central in the development of the garden's education program as it exists today. More recently, NEH funding of book conservation efforts of the garden's extensive and heavily used library led to the production of the Library Materials Preservation Manual which has been widely distributed to libraries and archives throughout the country, again greatly extending the accessibility to and expertise of our institutions resources beyond our immediate or traditional audience.

As I mentioned earlier, special project funding through such agencies as the Endowments provide a mechanism for institutions to respond to new public needs creatively and relatively rapidly. Like IMS, these agency grants require at least one to one matching contributions, thus providing a catalyst for increased private sector fund raising.

The challenge grant programs of the two Endowments are especially important for long-term institutional development. Requiring much more ambitious fund raising goals, a minimum of three private dollars to one Federal dollar, the programs require institutional long-range planning and the ability to demonstrate fund raising capability. The leverage produced by the award of a challenge grant frequently provides the mechanism to attract significant new donors to an institution which continues their support long after the challenge grant has been met.

I strongly urge you to recommend reauthorization of the National Endowment for the Humanities and the National Endowment for the Arts for a 5-year period, and to provide appropraitions that will at least allow them to continue at their present level of activity and influence.

Thank you.

Mr. WILLIAMS. Thank you very much.

[Prepared statement of James M. Hester follows:]

PREPARED STATEMENT OF JAMES M. HESTER, PRESIDENT, NEW YORK BOTANICAL GARDEN

Mr. Chairman and members of the committee: I appreciate the opportunity to submit testimony to you concerning the reauthorization of the Institute of Museum Services, the National Endowment for the Humanities and the National Endowment for the Arts.

The Institute of Museum Services is a very important vehicle for the funding of museums within the United States. From my perspective it is particularly important for two reasons. The first is that it provides general operating support. General operating support is absolutely necessary for the continued on-going operation of our institutions. It is support that is difficult to raise and always in short supply. While other federal agencies and many donors from the private sector focus on special project funding, funding that is vitally important in helping our institutions respond to the changing needs of the public, no other federal agency specifically provides funding that can be used to pay fuel bills, the costs of security, building and facility maintenance, animal food or plant fertilizer or the costs of the basic core operations of public programming. Without this kind of support, our institutions cannot operate and would not be in a position to be able to undertake the special projects and programs that make them the exciting and dynamic educational centers that they are today. The second characteristic of IMS that makes it so important to the museum community is that, by its very mandate, it provides funding opportunity on a equal competitive basis to all types of museums regardless of their subject orientation—including botanical gardens, arboreta, zoos and aquaria, the so called living collection museums. IMS is the only federal agency that specifically targets these institutions for support as part of the museum community in its broadest context.

The combination of these two characteristics of the IMS is particularly important to the living collection museums. Our primary collections are living plants and animals. They require a irreducible level of basic support in order to survive. They cannot be placed in storage in times of financial exigency. General operating support from IMS provides a portion of the funding that our institutions require in order to maintain these important collections and to provide public access to and understanding of them.

I cannot overemphasize the importance of this type of funding in providing budgetary stability for basic operations and programs. The flexibility that it affords assures a continuity of effort which is paramount in establishing the public perception and support of an organization. At NYBG, IMS general operating support grants have been used for such diverse, but basic purposes, as paying for fuel costs for the Conservatory, providing basic public plant information services, and producing and fabricating interpretive exhibitions to enhance public understanding and enjoyment of beautiful horticultural displays of Japanese chrysanthemums, orchids and spring bulbs. These interpretive exhibits are now available for loan to other botanical gardens for similar display, extending the benefits of an IMS funded activity to audiences far beyond our own visitors.

To put the importance of this kind of activity into context, you will be interested to know that national visitation to botanical gardens and arboreta alone is estimated to be in excess of 30 million persons per year, significantly more than the attendance at professional baseball and football contests combined.

The IMS general operating support program is important to us for another reason: it focuses attention on the importance of general operating support from other segments of our funding base. In New York State, the living collections museums have used the IMS funding model as a example in making the case for New York State general operating support. The fact that many of our institutions are recipients of IMS funding places a "stamp of approval" on this mechanism for public funding and has helped make our state legislative representatives receptive to our need. Similarly, IMS funding has been important in drawing attention of the private sector to our need for general operating support, also, because it has helped establish in the eyes of our contributors a certain degree of institutional attainment and a mark of quality.

A key element in this perception of quality and professional excellence is the important characteristic of all federal museum support programs: the extensive use of peer review in the consideration of grant applications and awards. Peer review has provided an assurance of professional performance and has encouraged museums to strive for the highest attainable standards.

In the face of mounting concern about the preservation and conservation of cultural artifacts, works of art, natural habitats and threatened and endangered species, in FY 1985 and again this year, IMS has provided special conservation project funding to museums to address the serious issues of collection management and preservation. These funds have been applied in many different ways by the recipient institutions—the propagation of rare plants and animals, the restoration of objects and works of art, the conservation of important museum library collections, the conduct of surveys of collection conservation needs, the training of collection managers and conservators. All of these activities focus attention on the basic commonality of the museum community, the collections around which each organization bases its research, publication and educational activities. In initiating this program IMS has responded to basic museum needs and concerns and has provided a mechanism through which the museum community as a whole can strive to enhance its collective ability to respond to common concerns.

Over the course of its brief history, the level of funding of IMS has been modest. Yet the opportunity that it has afforded the entire museum community in stimulating both competition and collaboration and encouraging smaller and more diverse institutions to become competitive for funding has effectively served to raise the standards within the entire museum community.

Despite several attempts on the part of the administration to eliminate the IMS, Congress has seen fit to continue the agency and to allow a small amount of growth. It is important that Congress reauthorize IMS for a five year period and to firmly establish IMS as a full partner along with the NEA and NEH.

The National Endowment of the Arts and the National Endowment for the Humanities play especially important roles in the museum community in providing special project funding for activities in their subject areas and for their challenge grant programs. Science and living collections museums are eligible to apply for funding through these agencies and have and do receive funding, albeit limited to the extent that their activities match the goals and criteria of the two endowments. At the New York Botanical Garden, special project grants from the endowments in the early 1970's for a variety of educational activities were seminal in the development of the Garden's education program as it exists today. More recently NEH funding of book conservation efforts of the Garden's extensive and heavily used library led to the production of the Library Materials Preservation Manual which has been widely distributed to libraries and archives throughout the country, again greatly extending the accessibility to and expertise of our institution's resources beyond our immediate or traditional audience.

As I mentioned earlier, special project funding through such agencies as the endowments provides a mechanism for institutions to respond to new public needs, creatively and relatively rapidly. Like IMS these agency grants require at least one to one matching contributions, thus providing a catalyst for increased private sector fund raising.

The Challenge grant programs of two endowments are especially important for long term institutional development. Requiring much more ambitious fund raising goals, a minimum of three private dollars to one federal dollar, the programs require institutional long range planning and the ability to demonstrate fund raising capability. The leverage produced by the award of a challenge grant frequently provides the mechanism to attract significant new donors to an institution, which continue their support long after the challenge has been met.

I strongly urge you to recommend reauthorization of the National Endowment for the Humanities and National Endowment for the Arts for a five-year period and to provide appropriations that will at least allow them to continue at their present level of activity and influence.

Mr. WILLIAMS. Mr. Buck?

Mr. BUCK. Gentlemen, I am especially pleased to be here with you and very excited about it. On the way in this morning, my car was scraped coming around the corner, and a man popped out saying that I had greatly excited a horse inside his car and then kicked the side of my car. So, I am really very pleased to be here and I can tell you about some density factors in New York City very firsthand.

Mr. WILLIAMS. Being from Montana, I find nothing very unusual about that. [Laughter.]

Mr. BUCK. Well, Congressman, we at least meet many of the same kinds of people, I believe, in our daily lives.

But at any rate, to do with density in New York City and cultural institutions, one of the facts is that I came here 2 years ago to direct the Brooklyn Museum, which I think many of you are familiar with as one of the great unsung, and very great institutions of its kind in the world. The fact is that the simple reason that there are so many things that you all in a sense have to help us with because there are simply so many people all hung around and clamoring around this wonderful city of New York.

The history of the museum has been a very interesting one and a very telling one, and I will touch upon some points here, all of which you have heard in different guises in your testimony. The museum really was founded by the people. It has never really been the darling or the hobby of a very small select elite. It was, in fact, founded by the independent city of Brooklyn many, many decades ago. And was completed and has been sustained by a very firm partnership with the city of New York, which owns the building.

In this building there are over 2 million works of art, some of the greatest ethnic collections of their kind. Indeed, the Brooklyn Museum was the first museum to recognize black tribal arts as a very, very specific endeavor in its cultural portfolio. That was as early as 1905. So, the museum has been a very great pacesetter.

Part of our recent success with the city of New York in bringing focus to attention and continuing the public partnership has certainly been through the work which has happened also with the Endowments in that the museum and its process of interspection must review all of its goals and purposes in a very clear and succinct way for each application submitted to Washington.

The fact is that the AMM, which I am representing here today as well as the museum, has very stringent regulations for its accreditation program. In order to be reaccredited, the museum, we found was not reaching part of its actual obligation in times past and in terms past, and that was the lack of climatizing of the storerooms. The prime function of air-conditioning is to guarantee that these very great works of art are passed from generation to generation.

So, I am going to summarize, as you asked me to do, and sometimes I'll get all of the points people want me to and sometimes I will miss. In the past 14 years, the museum has received support from the Endowments totaling $2.5 million. These grants have made possible 30 exhibitions of works of art from around the world, as well as our own collections. Ten projects for conserving and maintaining, et cetera, et cetera. The litany is a very great one. We would not be in the shape we are without that remarkable partnership with Washington.

That brings me around to the importance of this partnership, the soul or major support of the arts will never be, and can never be, any given agency or government. It is the richness and plurality and democracy as we know it, the American Republic, that is a remarkable history. These institutions are the extent of that history.

Thus, the direct result of the awareness is a private generosity on behalf of cultural institutions which is really the envy of the world. We see that daily, particularly in our instance, as so many foreign visitors come to us and admire what goes on at the Brooklyn Museum.

The grants that have come from the Endowments and the IMS are really a sort of imprimatur. They really are a cultural seal of Good Housekeeping. In that partnership it is important to have focus placed upon the institutions. That is why there is such intense competition for these grants. Not just because they represent extra money, but because they bring the sort of focus to our activities and to the importance of them which we all see.

Another point has to do with the good these agencies have done. I touched on that before for the cultural institutions themselves, especially in straightening out, in self-analysis and long range planning of the highest importance. They continue to demand that the staffs forsee the future of their own institutions in order to qualify.

I'd like also to address an issue which has been raised here. That is, the specter of Federal bureaucracy controlling the Nation's cultural life, and such things as creeping octopus and all of that business. Indeed, the very fact that Federal funding for the arts is successful in attracting widespread understanding is that the Federal agencies are fair, responsible, and scrupulous in their awards.

The peer review and panel systems that guide the agencies has insured that the people most responsible for recommending the awards are the very ones best placed to evaluate the thorny and conflicting issues of quality, significance, et cetera, et cetera.

Then in passing on to specifically wide issues to do with the museum field, the Museum Services Act and Artifacts Indemnification Program. I can't tell you how important it is. I am supposed to tell you so I will try, but I can't overemphasize how trenchant these have been really in our work. They have specific application to my daily work at Brooklyn. All of my colleagues, in fact, are certainly of an agreement. You've heard from Mr. Hester that if it weren't for the IMS, the Botanical Garden would in a sense fall between the cracks of some of the definitions that I, in fact, benefit from being a museum man.

I would emphasize to you that this is a very great opportunity to confirm some right steps in the right directions and—to continue the Federal partnership issues. In regard to indemnification, I wish to say that this least visible program of Federal support for the arts has been in many ways the most spectacular success. Special exhibitions distill in many ways the finest features of museums. They bring together learning and popular appeal, but the burden of tremendous market values, which others have to face as realities, are greatly lightened and allow us to do the important sorts of work which we are in the position to do.

So, in closing, I would like to remind you of what my mentor many years ago in Buffalo told me at the Allbrighten Ox. He was a remarkable man. His name was Gordon Smith, no longer with us. He transformed that institution in a way which gives me a few hints and a few goals for which I would like to see Brooklyn transformed as well.

The man on the street deserves the very best. It is the true promise of a democracy and so it is for the arts as well. Remember, of course, our great President, John Adams, in his letter to his wife from France—you all know the text, so I am not going into that.

Thank you, and I will be glad to try and answer any questions.

Mr. WILLIAMS. Thank you very much, Mr. Buck.

I was in the Studio Museum in Harlem not long ago, and it occurred to me after my visit—or reoccurred to me, I guess—that if it is important, as many of us maintain it is, that America understand itself, then we have to have mechanisms for recollection. Of course, the printed word, which is art, is one of those mechanisms. I hold that your images of traditions in conflict is another specific mechanism which helps us to recollect ourselves. It seems to me that the importance of that exhibit is such that it should go beyond the reach that you are able to give it here in this city.

Is there a possibility that you are going to have that show elsewhere?

Ms. CONWILL. Yes, it is. It is going to travel around the country.

Mr. WILLIAMS. Wonderful—do you have a schedule for it?

Ms. CONWILL. It goes to Albany, to California, to Little Rock——

Mr. Williams. Will you send the schedule to the Select Education Committee, Capitol Hill, Washington, DC—simple address?

Ms. Conwill. Yes, I most definitely will.

And if I could just say one thing, on that, Mr. Chairman. The exhibition would definitely not have been possible without the NEA and NEH because unlike our other exhibitions which have a real mix of corporate funding too, this was primarily funded by Federal funds. We also had the Ford Foundation, but it was one of those kinds of exhibitions where the Federal support was very, very important.

Mr. Williams. Mr. Buck, the administration testified before this subcommittee not long ago that the Institute for Museum Services grants significantly overlapped with the funding of the National Endowment for the Arts and, therefore, renders almost meaningless the museum dollars.

Give us your thoughts?

Mr. Buck. Well, I think that the IMS has an absolutely independent life of its own in a very real way in that we can all think constantly of meaningful and glamorous projects and specific purposes for which to ask for extra and newfound moneys, but there is absolutely no substitute whatsoever for the very meaningful basic support which the IMS grants in its operating support. Every institution I know of is just absolutely set—certainly in this area—and the rest of the country too. There is very intense action in New York because of the proliferation in a sense of the history of New York and the great number of institutions.

So, one agency which sees merit and benefit to support the actual ongoing basic function, and so defined by Washington, is a remarkable agency.

Mr. Williams. Mr. Hester, has the botanical garden been able to take advantage of the more recent Institute for Museum Services funding which focuses on conservation and preservation?

Mr. Hester. Yes.

Mr. Williams. Has it been a benefit?

Mr. Hester. Absolutely, yes.

Mr. Williams. In what way?

Mr. Hester. Well, we have a very valuable collection of books probably the best plant size library in the counry in any one place, and this collection goes way back to the 16th and 17th century. Those books are actively used by the botanists and by the public interested in plants. Through grants from IMS, we have been able to restore these books and to prepare materials to teach other people how to do so. That has been very important to us.

Mr. Williams. Mr. Bartlett?

Mr. Bartlett. Thank you, Mr. Chairman.

Mr. Buck, first of all as to the horse that kicked your automobile this morning in New York City, I will advise you that in Texas we do not allow automobiles to molest horses.

Mr. Buck. Actually it was a human horse.

Mr. Bartlett. I see.

On the question of the prioritizing within the National Endowment for the Arts and the Institute for Museum Services, I wonder if each of you could, if you were given the opportunity to increase the funding for one type of service, whether it would be the IMS or challenge grants or program grants or the exhibition type of grants—if you could increase the funding by 10 percent for any of those or any other service for the National Endowment for the Arts or the Humanities or the Institute of Museum Services, which would you choose?

Mr. BUCK. That is very, very difficult—that's sort of judgement of Solomon. It certainly is true that the Endowments are the older and more largely serviced of servicing agencies, and I certainly would not want to for one to be in a position of having to choose. But there certainly is overlapping, but I don't really know of any Government structures which just simply don't overlap. It might be a real condition of life in this country and other countries.

Mr. BARTLETT. Well, if we were to increase one, which would help museums the most?

Ms. CONWILL. I think that is very, very difficult to say. I would agree with Bob. Our experience at the museum has been that one of the beauties of Federal support the way it is structured is that it is really geared to, not only diversity of different types of organizations, but within your own organization as your learning curve grows there are different ways that you can receive funding.

I mean, expansion arts helped us early on. As we developed, the Museum Program was available to us. The institutional advancement grant, which is kind of like minichallenge grant was available. Eventually we got a challenge grant. I think that kind of diversity is very valuable.

There is one concern I would like to raise for a moment, if I could, in talking about the diversity. One of the things that we benefited from was the fact that one could use construction funds in the program grants at NEA, and we were able to build our art storage for our permanent collection. We had none before, and it was a very important grant which leveraged some very substantial private moneys for us. That is something that I understand the administration is suggesting be revoked. I would strongly urge that that be reconsidered, because I think that is a very important aspect.

The leveraging aspect of Federal funding in general, has been invaluable for our institution, and I think for others as well.

Mr. BUCK. I would underscore that. It has been very, very important for us too. Particularly in the field of conserving our collection, which every action we take now comes back to—including the air-conditioning conserving the collection.

Mr. HESTER. I'd like to comment from the point of view of the living collection museums, the IMS, as I pointed out in my testimony, is the one organization that specifically recognizes us as part of the museum community. While I wouldn't want to make a choice among these three, I simply point out the fact that this particularly encourages us because we are given equal status with the other museums.

Mr. BARTLETT. I wonder if each of you could tell us what percentage of your general operating budget comes from the IMS—both for your own institutions and your general understanding of the national norm?

Mr. **Buck**. Well, much less than 1 percent for us, since 1 percent would be $95,000—so the limit is $50,000, so for us it is under 1 percent.

Mr. **Hester**. Ours is about one half of 1 percent.

Ms. **Conwill**. We have a current in to IMS, so we do not currently have general operating support from IMS. We have a small grant from the Museum Assessment Program, which is some very small fraction of a percent. But I think the program itself—we'd love to get the funds if they are awarded this year.

Mr. **Bartlett**. You are applying for them?

Ms. **Conwill**. Yes, we have applied.

Mr. **Bartlett**. One other question on the IMS.

Mr. Buck, I was intrigued by your description of the accreditation requirements of the American Association of Museums, and also the granting of funds by the IMS.

Are there differences—would you describe the Institute of Museum Services to be more strict or less strict, which is the easier or the tougher to get accreditation with?

Mr. **Buck**. No—I think they really do put us through our paces. Each one for different reasons.

Now, the AAM, for instance, is just the general Association of Museums, as you know, established the accreditation program to give viability to the process of public funding, which was more and more the issue, particularly as the Federal Government became more and more active. You have directors and curators right on your back visiting for 2 or 3 days reviewing everything that went on in the institution.

I think you all know working in Congress that peer review can be a very, very difficult process because you really can't hide very much from your colleagues. They've been through it, they know what it is. So, in that regard, for the museum to get the accreditation it had to make certain promises to treat important things which had been overlooked. The reason that those had been overlooked were nothing more than financial. It wasn't that we didn't know what to do, it was just a matter then of setting the priorities for the future of the museum straight as it were. That had a wonderful result down the line on the city of New York, for us specifically. Bess Myerson was an enormous aid for us and understood immediately what it all meant. That if we did not pass a reaccreditation process—please, nobody needs any embarassments like this.

So, the fact was that 10 years ago the museum had promised to treat the air-conditioning of strategic spaces, meaning those spaces conserving the works of art. As I said, it is very nice if the public is comfortable also, but really let us not forget that it is a matter of art preservation.

Mr. **Bartlett**. How did that contrast from the Institute of Museum Services?

Mr. **Buck**. The Institute of Museum Services, on the other hand, simply helps one to readmit into the budget procedure very difficult turf in that so much each year of a very, very important nature gets dropped the larger the institution. I mean, it is a matter of—in a sense of what you can afford to drop.

In terms of reestablishing a fund, for instance, for computerization, which would have to come out of an operating budget—which we intend to do this year—the IMS is crucial. That $50,000 will help us match, in a sense, our internal budget lines in order to get the first computer system into the Museum.

Mr. **Bartlett**. Thank you.

Mr. **Williams**. Mr. Owens?

Mr. **Owens**. Mr. Buck, let me take this opportunity to greet you. The Brooklyn Museum is located in my district, and I haven't had that opportunity since you were appointed. We think it is a great museum, and I thought the whole world knew that. I am surprised to hear you say that it is an unsung great museum—

Mr. **Buck**. I feel a lot more people have to know——

Mr. **Owens**. All right, we'll work on that.

I have just one question for the whole group, and that is the State of New York has more than 500 museums, and they have no representation on the Museum Services Board. I wondered if you thought that is a liability, or does it matter?

Mr. **Buck**. Well, I wouldn't think that it would matter too much, and I will tell you why. Because although I think I know the reasons for that, and I think I know what you are driving at—I would like to see a representative, of course, as I am sure you would too.

Mr. **Owens**. What am I driving at?

Mr. **Buck**. Well, the plurality and the representation of the right sorts of constituencies on a democratic process, I would say, even on a review process.

I think one thing to remember is that the museum professionals or arts professionals in general are very rarely from where they work. We are like itinerant preachers in that regard. So there is, in a real sense, even though a certain area of the country might not be represented so fully on a national committee, where the professionals are concerned, they have a real sense of where the action is for any given area.

I don't know whether this makes any sense or not, but what I am driving at is that it is a lot more of a whole cloth than you might suspect.

Mr. **Owens**. You're saying that you don't think it matters that much?

Mr. **Buck**. Not that much, no.

Mr. **Owens**. Do you agree?

Mr. **Hester**. Yes.

Ms. **Conwill**. I wouldn't mind seeing someone from New York——

Mr. **Buck**. I agree. I'd like that too.

Ms. **Conwill**. But I would say that our colleagues are probably very knowledgeable of what we do here too.

Mr. **Owens**. Is this not a rare situation—in the history of the arts we usually have a significant representation of New York State?

Mr. **Buck**. Well, I think that is probably what I meant. I think people are reacting in some degree against the overwhelming preponderance. That is explained by the history of the country, and how many people happen to live in this area basically.

Mr. **Owens**. No further questions.

Mr. **Williams**. Well, we thank each of you for sharing both your time and your thoughts with us.

We will combine our final two panels. I ask Lucille Pattison, Hal Prince, Alvin Ailey, and Christopher Keene to all come forward.

These two panels are representing both the Local Arts Council and the American Arts Alliance. It is my understanding that Diane Martuscello, because of scheduling difficulties and the lateness of the afternoon, had to leave. We regret, but understand that.

Ms. Lucille Pattison is the county executive of Dutchess County. Hal Prince has added joy and graciousness to our culture as producer and director, as has Alvin Ailey, who so greatly influenced dance in America, as founder and director of the Alvin Ailey Dance Co. Christopher Keene is the artistic director of the New York City Opera, and conductor of the Long Island Philharmonic Orchestra.

We are delighted to have all of you here. Ms. Pattison, will you begin, please?

STATEMENT OF LUCILLE PATTISON, COUNTY EXECUTIVE OF DUTCHESS COUNTY, NY, REPRESENTING THE LOCAL ARTS COUNCIL

Ms. Pattison. Yes, I shall, and I regret that while the 6:49 out of Poughkeepsie got us here in plenty of time this morning, that Diane had a meeting downtown that necessitated her leaving at noon. Before I begin my testimony, Mr. Chairman, I would like to comment, Mr. Chairman, to you and the Members, on the quality of your questions and your interest, your intellectual curiousity and your commitment and knowledge about the arts. Having listened all morning, I think that it is a very impressive commitment and quality.

Mr. Williams. I am sorry that the Members of Congress from New York were not here to hear that. I assume that you meant it for them as well as the Texans and Montanans?

Ms. Pattison. Absolutely, and since you are here, now only out-of-staters, may I invite you if you ever find my county or time to visit—please know that Dutchess County represents a portion of upstate New York, we are about 2 hours north of here. And most people in the New York—in the city—and most people in the world, think of New York as the city. However, if you should get in a car and drive, you would be able to drive for 6 hours in three directions and still be in New York State. We are indeed a large State geographically, and we do things in the arts outside of the city of New York.

Mr. Williams. Is Hyde Park in your county?

Ms. Pattison. Hyde Park is in my county, as a matter of fact, I was just about to tell you that I am a resident of the town of Hyde Park. Many people, of course, visit Hyde Park because of its various historical sites, including the Roosevelt home and the Vanderbilt.

Well, I am the Dutchess County executive, and elected position. I have held the position since 1979, and I am pleased to speak in support of reauthorization of the National Foundation for the Arts and Humanities Act.

The very existence of the National Endowment these past two decades has demonstrated our Nation's regard for the arts. As 1 of 62 counties which comprise this great State, Dutchess has a keen interest in the Endowments reauthorization as its funding programs can better serve our residents.

I applaud the creation of the NEA local test program and the Federal support we receive through our State arts council. I encourage more focused attention and increased support to our county through local arts agencies. Just as the Endowments funding has provided a catalyst for citizen participation and enjoyment of the arts, it has been America's 2,000 energetic local arts agencies which continue to integrate the arts into every facet of our communities.

I would like to share with you a success story that we in Dutchess County are very proud of. I wish that Kitty Carlisle were still here and the gentleman from Philip Morris because they were a part of this story.

I am going to begin by telling you the end. Just 34 days ago here in Manhattan, I was honored to receive 1 of 12 New York State Governor's arts awards for my county's support of the arts. The events for which Dutchess earned this recognition spanned a 6-year timeframe, and the true beneficiaries of the story were my county's quarter of a million residents.

The participants, including the civic and governmental leadership in the county, our educational leadership, businesses—some 230 of them ranging from our largest, IBM which employs over 22,000 people in my county, to our smallest family-owned businesses—a substantial artist population, community foundations, more than 150 arts organizations—including our largest, the Hudson Valley Philharmonic, and our smallest, the Hudson Valley Writers' Guild, which operates on a budget of about $5,000, and our local arts agency, the Dutchess County Arts Council.

In 1979, the need for additional local art support was identified and plans were formulated by the Arts Council for United Art Fund. The county helped commission a study to explore the feasibility of such an effort. And in February 1980, the first Annual Dutchess County Arts Fund was launched, its target—local business and government.

In that initial campaign, the county approriated $25,000 of the $78,000 that was raised. Today, 5 years later, the effort hasn't indeed bourgeoned. The number of contributors to the fund has increased 600 percent, and the county's investment has increased more than tenfold. This success has been achieved due to a number of factors—the right combination of resources, a responsive community and county government, and the presence of an effective local arts agency.

The Dutchess County Arts Council has ably led the arts community in an ongoing advocacy program. Through its programs and services, the council not only promotes the arts, but works to insure their highest quality and broad access to every facet of our county's population—our youth, our aged, our innercity populations, our county's diverse ethnic populations, as well as our minorities.

The council serves as responsible stewards of business and Government investment. It strengthens and enhances the credibility of our cultural resources. Most importantly, the council has been able to articulate well the needs of the arts community, and demonstrate substantive gains in terms of the quality of life, economic impact, tourism and community development.

Included in this testimony is a copy of the most recent material presented to county government by the Arts Council. I ask that you note the statistics about Dutchess County's cultural resources, I won't go over them except to say note the data that is included. The data on 48 arts organizations which we feel notes worthy facts. The data includes the aggregate total of their income, the expenditures, the multiplier effect on consumer expenditures, the arts organization employment in our community, programs in every village and township, and the businesses patronized by our local arts groups.

Also, Dutchess has been a grateful recipient of the New York State Council on the Arts local incentive fund test program instituted in 1984, which helped generate additional support from both our private and public sectors. As you can see, our local government is working hard to support and strengthen the arts.

We ask that the Federal Government exert the same kind of initiative to ensure that the role of the arts will continue to grow and flourish while contributing to the economic well-being of our communities. It is based upon our experience that I strongly urge the reauthorization and ask that in addition to creating more innovative programs designed to make the arts more accessible to our residents, you consider the appropriate role of local arts agencies in administering those programs.

So, let us work together in conclusion to demonstrate our committment to the Federal, State, local partnership in support of the arts.

I thank you.

[Prepared statement of Lucille P. Pattison follows:]

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LUCILLE P. PATTISON
COUNTY EXECUTIVE

TESTIMONY

on the
Reauthorization of the National Foundation
for the Arts and Humanities Act
before the Subcommittees
on
Select Education and Post Secondary Education
of the
House Committee on Education and Labor

Pat Williams, Chairman

by
LUCILLE P. PATTISON
County Executive
Dutchess County, New York

June 3, 1985
New York City

County Executive Pattison's Testimony
before the Subcommittees on
Select Education and Post Secondary Education
page 1

Mr. Chairman and Members of the Subcommittees:

My name is Lucille Pattison. I reside in Hyde Park, New York.

As the County Executive elected by the people of Dutchess for three consecutive terms and as a member of the New York State Association of Counties, I am pleased to speak in support of Reauthorization of the National Foundation for the Arts and Humanities Act.

The very existence of the National Endowment for the Arts these past two decades has demonstrated our nation's regard for the arts as a priority and has established a significant precedent in support of our cultural resources. However, we in government must continually address ourselves to improvement and so it is most appropriate that you pause at this juncture to evaluate the Endowment's past performance and assess future direction.

As one of sixty-one counties which comprise this great State, Dutchess has a keen interest in the Endowment's reauthorization for how its funding programs can better serve our residents. While I applaud the creation of the NEA Local Test Program and the federal support we receive through our State Arts Council, I am here to encourage that more focused attention and increased support to our counties be through local arts agencies. For as the Endowment's funding has provided a catalyst for citizen participation and enjoyment of the Arts, it has been America's 2,000 energetic local arts agencies which continue to integrate the arts into every facet of our communities.

I would like to share with you a success story that we in Dutchess are very proud of. And I will begin by telling you the ending. Thirty-four days ago here, in Manhattan, I was honored to receive one of twelve New York State Governor's Arts Awards for my County's support of the arts.

The events which earned Dutchess this recognition spanned a six year timeframe:

- the true beneficiaries of this story were and are Dutchess County's 258,000 residents

- our cast of characters included:
  - civic leadership in Dutchess
  - our educational leadership
  - businesses (more than 230 of them ranging from IBM, our major employer with 22,000 employees, to our smallest family-owned and operated enterprises)
  - a substantial artist population
  - community foundations
  - more than 150 arts organizations (ranging from our largest, the Hudson Valley Philharmonic with a $1 Million budget, to one of our smallest, the Hudson Valley Writers Guild with a budget of less than $5,000)
  - County government with its 35 member bipartisan Legislature
  - and our local arts agency, the Dutchess County Arts Council.

Our story begins to unfold in 1979 when the need for additional local arts support was identified and plans were formulated by the Arts Council for a United Arts Fund. This occurred during my first year in office. The County helped commission a study to explore the feasibility of such an effort and, in February of 1980, the first annual Dutchess County Arts Fund was launched. Its target: local business and government.

In that initial campaign, the County appropriated $25,000 of the $78,000 raised. Today, five years later, the effort has indeed bourgeoned.

The number of contributors to the Fund has increased six hundred percent. The County's investment has increased more than ten-fold, and total annual proceeds have grown in five years from $78,000 to $200,000.

This success has been achieved due to a number of factors:

- the right combination of resources
- a responsive community and County government, and
- the presence of an effective local arts agency.

The Dutchess County Arts Council ably led the arts community in an ongoing advocacy effort.

Through its programs and services, the Council not only promoted the arts, but worked to ensure their highest quality and broad access to every facet of our County's population: our youth, our aged, inner city populations, our County's diverse ethnic populations and our minorities.

The Council served as responsible stewards of business and government investment, and strengthened and enhanced the credibility of our cultural resources.

And, most importantly, the Council was able to articulate well the needs of the arts community and demonstrate substantive gains in terms of

- quality of life
- economic impact
- tourism draw
- and community development.

Included with this testimony is a copy of the most recent material presented to County government by the Arts Council. I ask that you note the statistics about Dutchess County's cultural resources.

Data collected on 48 arts organizations revealed some of these noteworthy facts:

- for the fiscal year ending 1983, the aggregate total of their income was $2.8 Million
- the aggregate expenditures were $3.1 Million
- using a modest 1.7 multiplier, these groups generated over $5.3 Million in consumer expenditures
- the arts organization employed the equivalent of 299 full-time employees and utilized a volunteer force of over 2,100
- they presented over 1,500 programs in every village and township, and
- we also discovered more than 230 local businesses patronized by our arts groups.

Our story in Dutchess will enjoy many future additions, I am sure, as new opportunities and resources become available: for example, the New York State Council on the Arts Local Incentive Funding Test Program, instituted in 1984, helped generate additional support from both our public and private sectors.

As you can see, our local government is working hard to support and strengthen the arts. We ask that the federal government exert the same kind of initiative to insure that the role of the arts will continue to grow and flourish while contributing to the economic well-being of our communities.

It is based upon our experience that I strongly urge the reauthorization and ask that in addition to creating more innovative programs designed to make the arts more accessible to our residents you consider the appropriate role of local arts agencies in administering those programs.

Let us work together harder to demonstrate our commitment to the federal/state/local partnership in support of the arts.

Thank you.

Year	Total Arts Fund	County Contribution
1979		12,000
1980	77,000	25,000
1981	103,000	50,000
1982	120,000	50,000
1983	147,000	55,000
1984	181,000	85,000
1985	+200,000	110,000

DUTCHESS COUNTY ARTS COUNCIL

1985 REQUEST TO COUNTY GOVERNMENT

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MISSION STATEMENT

The Dutchess County Arts Council is a not-for profit organization chartered under the laws of the State of New York in 1964 for the general purpose of improving the arts and cultural activities of the Hudson Valley. The Council seeks to establish this region as one of the premier locations for high quality cultural events in New York State.

The Council seeks to achieve these purposes by providing leadership to cultural organizations of the region, promoting diversified and meaningful cultural involvements to all residents of the Hudson Valley, and fostering excellence in the artistic endeavors of cultural organizations serving the region. Through its Board of Directors and staff the Council shall provide management services and leadership in the programming and fiscal operation of Hudson Valley cultural organizations.

In fulfillment of its mission the Council shall serve as the primary regional arts representative to federal, state and local governments, to businesses and to the general Hudson Valley community. In its role as the regional arts organization, the Council shall solicit gifts from corporations, foundations, and government sources and distribute such solicited funds to qualified arts and cultural organizations in the Hudson Valley.

As a coordinating agency for the promotion of the arts in the Hudson Valley, the Council shall promote the programs of cultural organizations to both residents and tourists from a wider regional area.

GOALS STATEMENT

1. To promote regional cultural activities as a means of serving community interest, and contributing to the quality of life within the Hudson Valley.

2. To improve the overall efficiency and effectiveness of arts management in the region through comprehensive assistance in: planning, forecasting, budgeting, programming, development, evaluation, marketing, promotion and sound management practice.

3. To sustain an effective fundraising program which has the confidence and support of government and the philanthropic, business and cultural communities.

4. To set standards in the process of appropriations that will ensure high artistic quality.

5. To advocate for legislation and cooperative arrangements favorable to the Arts at all levels of government.

6. To increase tourism within the region through the promotion of cultural activities.

7. In order to achieve the above goals the Council shall operate on a strong planning, management and financial basis.

CULTURAL ACTION PLAN DEVELOPMENT

The occasion of DCAC's Twentieth Anniversary has provided the Arts Council with good reason to evaluate the past, assess the present and more definitively plan for the future.

With the 1980 establishment of the Arts Fund and increased emphasis upon private and public sector partnerships with the Arts in the promotion of community development and tourism, the stage is set for development of a comprehensive cultural action plan.

The purpose of the plan will be to provide impetus to the development of new and dynamic programs and activities of highest quality and with broad, significant regional impact.

The plan is being developed with technical assistance support from the Alliance of New York State Arts Councils and is part of the Council's long range planning process. Consultant Thomas Boyd of T.D. Boyd and Associates in New York has been retained to facilitate the planning process. Input will be sought from the private and public sector, the arts constituency and the public at large.

The Council's plan of action at this time is:

Plan Development: Fall, 1984 - Spring, 1985

Plan Implementation: To Commence July 1, 1985

FACTS TO SUPPORT
POSITIVE REGIONAL IMPACT OF DUTCHESS ARTS
UPON
BUSINESS,
TOURISM, AND
COMMUNITY DEVELOPMENT

SUMMARY

* * * * *

1984 Cultural Inventory Statistics

The Arts Council annually computes an inventory of the County's cultural resources. Done the Spring/Summer of 1984, the following data was collected from forty-eight organizations which responded.

-The aggregate total of their income was $2,953,453 for fiscal years ending in 1983.

-The aggregate total of their gross expenditures exceeded $3,125,096 during fiscal years ending in 1983.

-Using the accepted multiplier of 1.7 (source: National Endowment for the Arts) times gross expense, these groups generated over $5,313,000 in consumer expenditures.

-They employed the equivalent of 299 full time employees, and used a volunteer force of over 2,100.

-They presented over 1500 programs.

-Total attendance at their programs exceeded 1.1 million people.

-Over 230 businesses are patronized by arts groups in the Hudson Valley.

SUMMARY

* * * * *

1982 - 83 Audience Data

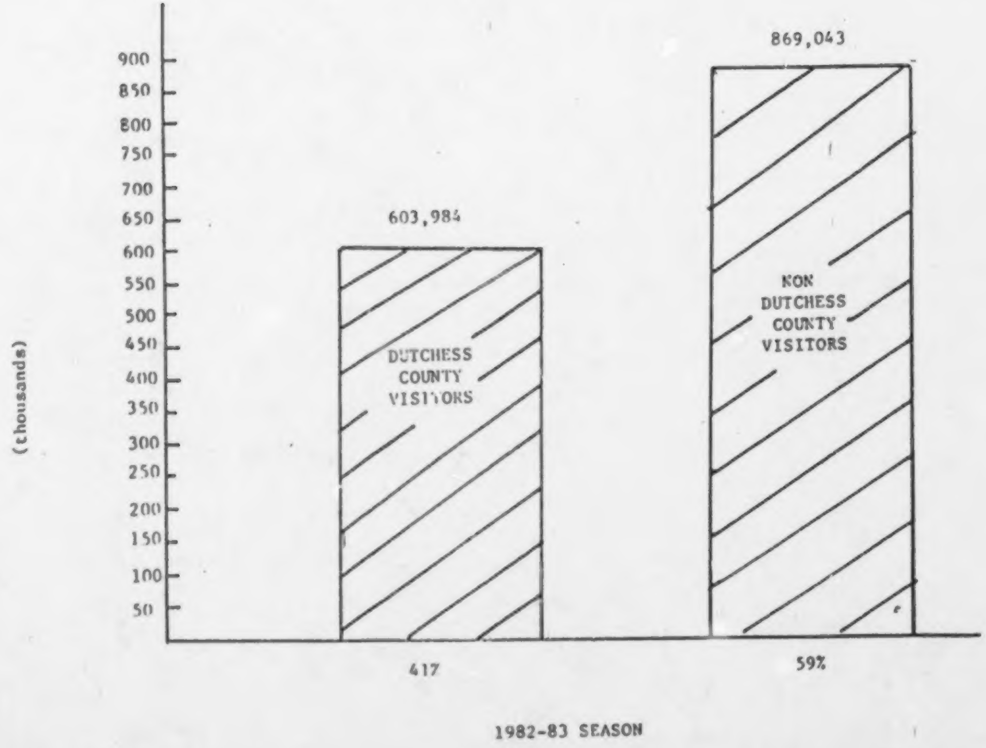
Dutchess County Cultural Events

Dutchess County is home to more than 150 organizations whose primary or auxiliary focus is cultural. It is also important to note that hundreds of artists reside and earn their livelihood here.

From a March, 1984, random survey of twenty-five county based cultural organizations, the following audience data has been revealed about the 1982-83 season which concluded this summer.

-Total Attendance (12 month period)	1,473,027
-Dutchess County	41%
-Non-Dutchess County	59%

RANDOM SURVEY OF DUTCHESS COUNTY
CULTURAL ORGANIZATIONS



RANDOM SURVEY
ORGANIZATIONAL DATA

ORGANIZATION	BASE LOCATION	TOTAL	ATTENDANCE	
			DUTCHESS COUNTY	NON DUTCHESS COUNTY
BARD COLLEGE CENTER	Annandale	16,800	10,000	6800
BARDAVON	Poughkeepsie	69,403	56,022	13,381
BARRETT HOUSE	Poughkeepsie	10,000	9000	1000
CARY ARBORETUM	Millbrook	10,000	8000	2000
COMMUNITY EXPERIMENTAL REPERTORY THEATRE	Poughkeepsie	66,300	30,000	36,300
CULINARY INSTITUTE OF AMERICA	Hyde Park	60,403	7550	52,853
DUTCHESS COUNTY ARTS COUNCIL	Poughkeepsie	18,000	14,000	4000
GALLERY AT HARLEM VALLEY	Wingdale	1750	1400	350
EMPIRE STATE CRAFTS ALLIANCE	Poughkeepsie	200	120	80
GRACE CHURCH CHOIR	Millbrook	227	216	11
HOWLAND CENTER FOR CULTURAL EXCHANGE	Beacon	3987	3588	399
HUDSON VALLEY PHILHARMONIC	Poughkeepsie	133,376	51,768	81,608
MID HUDSON ARTS AND SCIENCE CENTER	Poughkeepsie	4500	4275	225
MID HUDSON BALLET	Poughkeepsie	6000	3000	3000
MID HUDSON CAMERATA CHORALE	Poughkeepsie	890	590	300
MID HUDSON MODERN DANCE STUDIO	Poughkeepsie	545	533	12
MILLERTON MOVIE HOUSE	Millerton	37,500	13,125	24,375
SAMUEL F.B. MORSE HOME	Poughkeepsie	2000	1020	980
NORTHEAST CRAFTS FAIR	Rhinebeck	40,000	6000	34,000
PAWLING RECREATION	Pawling	1493	1344	149
PLAYBACK THEATRE	Poughkeepsie	2110	1007	1103
RHINEBECK CHAMBER MUSIC SOCIETY	Rhinebeck	408	388	20
ROOSEVELT ESTATE	Hyde Park	366,200	121,790	244,410
UPSTATE FILMS	Rhinebeck	31,500	27,000	4500
VANDERBILT ESTATE	Hyde Park	576,560	225,698	350,862
VASSAR COLLEGE ART GALLERY	Poughkeepsie	12,500	6250	6250
WHITE POND CENTER	Stormville	375	300	75
27 organizations		1,471,027	601,984	869,043

Mr. **Williams**. Thank you. Mr. Ailey?

STATEMENTS OF ALVIN AILEY, FOUNDER AND DIRECTOR, ALVIN AILEY DANCE COMPANY, HAL PRINCE, PRODUCER/DIRECTOR, AND CHRISTOPHER KEENE, ARTISTIC DIRECTOR, NEW YORK CITY OPERA, AND CONDUCTOR OF THE LONG ISLAND PHILHARMONIC REPRESENTING THE AMERICAN ARTS ALLIANCE

Mr. **Ailey**. I feel a little bit like the odd guy up here. I've never done one of these before and everyone said don't be nervous, just tell them what you feel.

Anyway, I have been involved with the National Endowment for the Arts for a very long time. I have been running a dance company now since 1958—27 years. I was born in Texas, moved to California when I was 12, lived through the war years in California. Fell in love with modern dance between high school and college when I was doing gymnastics and things like that. Falling absolutely in love with it is a way of saying something about what my experiences have been in Texas and about the black people about whom I am very concerned. About a way of putting black culture on the stage in a new and kind of meaningful way.

I got a lot of influence in Los Angeles in the 1940's. Duke Ellington was around, Lena Horne, Pigmeat Markham—wonderful musicals, wonderful dance companies, like Catherine Dunham's who never had any support from the National Endowment for the Arts—this lady ran a company for 20 years without any support at all.

I got in touch with my roots, I got in touch with what I was really feeling, and I ended up in New York City in 1954 dancing in musicals and pursuing my studies of modern dance with all the great people here. With the Martha Grahams, the José Limons, and the Charles Widemans, and all those wonderful people who have made the history of the American dance so viable and so important throughout the world.

So, I studied, but I really wanted to have a company. So in 1958, I pulled together some dancers from some show I was dancing in—people I'd seen dancing—and made the Alvin Ailey American Dance Theater. The National Endowment was not yet born, so it was very difficult. I think I still owe people money from those first concerts in 1958, 1959, 1960. I think the printer or something. I still feel guilty about it. Hal knows what I am talking about.

Anyway, it was a day of 2 or 3 months of rehearsal, where nobody got any rehearsal salaries and there were no studios to work in as there are today. There was no National Endowment, there was no corporation doing anything for anybody in the dance world. We were busy dancing on splintery floors and sweating ourselves to death in little studios. But out of those studios came some really wonderful masterpieces. I made two of my most endearing works in tacky little studios on Eighth Avenue—ballets that are still with us. Ballets about my Texas experience.

One concert in 1958 led to two in 1960 and three in 1964, et cetera, et cetera. The State Department picked us up in 1962, and sent us on a tour of Southeast Asia, which was the beginning of a long association of touring for the Cultural Exchange Department.

We have taken dance all around the world. Not only what the National Endowment does for us count here at home, but abroad. It reflects very greatly on how people see us abroad. I must say that I am very embarrassed, and we are abroad a lot—we go abroad every year—by foreigners saying to us, "You mean your government doesn't subsidize the arts? How can you be here?"

I was in Paris, for example, at the Paris Opera—making a ballet for the Paris Opera—and Mr. Mitterrand increased the art subsidy while we were there so that young painters in the south of France could do that certain new thing, so that an actor up in Avignon could rebuild a little theater to give this special kind of play. It gives them a greater sense of self. What the National Endowment has done for us, it has done the same thing for the American people.

I first got involved with the Endowment through Mr. Stevens. I don't know if you know what a great man Mr. Stevens—the architect of the National Endowment for the Arts. We were all hepped up to go to Germany on a tour—all 12 of us with our costumes in the bag and the contracts all signed, 6 weeks, and we didn't have transportation to go. So we went to Mr. Stevens and he somehow found money to send us. That was my first association with the Endowment.

Then in 1967, we got a grant of $10,000, and it was the first time anybody had ever given me anything. I had a company now for 9 years and never had a penny from anybody else. Nine years of performance, 9 years of trying to hold onto dancers, 9 years of dancing in dark, dank, splintery studios all the time doing what we feel is important. That is, getting the message of American art, black art especially, out to the public in a meaningful, educational, exciting way. Creating new works with new choreographers, making things where there was nothing before.

So, we were all out there doing that. I got $10,000 and I thought I was wealthy. I tried to make, I think, about eight ballets with $10,000 and ended up $40,000 in debt.

Mr. KEENE. All back to the printer.

Mr. AILEY. No, these were costumes, musicians, hotels—the whole community of the artistic community that I involved myself with when we started to make new productions.

But things have gone on. We started touring, we played London and Paris in 1965, then started touring the European festival circuit, which kept us alive for awhile. Anyway to make a long story short, I now have a wonderful school—some 5,000 bodies in and out every year. Wonderful children's programs, wonderful workshop programs with some of the best artists—older artists, younger artists—teaching our younger children. Passing on the traditions, passing on new ideas. A program for the visually handicapped sponsored by Jean Kennedy Smith's School where we teach the blind or visually impaired to dance to have a greater perception of themselves.

The whole idea of what I have been trying to do is to centralize——

Mr. WILLIAMS. Are you still doing that with the blind?

Mr. AILEY. Yes. Well, the program is finished right now, and I don't believe that it has been funded again.

Mr. Williams. So, you are no longer doing it?

Mr. Ailey. The program is over. It was a 2-year pilot program, which is unfortunate.

But coming from where I come from in Texas, I've always wanted to make the arts popular. I believe the arts come from the people and that the people should celebrate in the arts. They should not feel separate. I don't believe in elitism. I think you have to take the arts to the people. So, there is a workshop covering this group, 26 certificate students, who go out and give performances in prisons, senior citizen homes, cafeterias, elementary schools—anywhere people will listen to the message of dance.

There's a second company, an apprentice company which goes out to smaller colleges and schools also, and the main company of 30, The Alvin Ailey American Dance Theater, which goes zipping around the world and around this country. I've just come from a 5-month tour with my company. It started in January in Florida and ended last week in Philadelphia. I, myself, was in about 20 cities, and the enthusiasm—the wrangling, the rioting—that the presenters go through without sufficient funding from the National Endowment, for example, to present artists like us to keep us coming to their communities. The economic impact in Baltimore and Detroit and Los Angeles, where my family is for example, who bought new clothes to come to the theater—who drove for 1 hour to get to the theater. I mean all of that economic spread out happens when we go around too.

Of course, the international impact is enormous. I have in the 27 years of the company made some 150 ballets by about 50 different choreographers. I am trying to keep the traditions of the American dance alive in a certain way. I am trying to become a great American repertoire company. The classical ballet has always kept its "Propanias" and "Swan Lakes" and "Nutcrackers." But the modern dance classics, "Tanya Holmes Trends," "Doris Humphrey's With My Red Fires" and José Limons' "Meet My Brothers" go undanced because we do not have a national rep company.

It is very difficult, I would think, for the National Endowment to get—for us to revive things. We cannot—we are very interested in new ballets, new works all the time. But there are some wonderful old things that are a part of our history that need to be kept—the things he plays: The Brahms, the Beethoven—we have those in the modern dance, but they fly away.

So, I am involved in trying to preserve those things in addition to the school and all its activities, and to make a lot of things by new choreographers, new people, new creative talents, new spirits. I am not trying to keep it at a mark where I cannot be allowed to fail. We are so oriented toward success here that young people feel like they have to be successful otherwise it is no good. So, I urge experiment. We work with a lot of young choreographers. I give a lot of people opportunities to work in my company.

Coretta Scott King told me that Martin Luther King had said, "Man was heart, mind and soul, and while the first two are evident the soul is certainly the arts."

I regard myself as a keeper of tradition. I am concerned about—I mean, when I am in these 20 cities that I have been in the last 5 months, I go around to the galleries, I look for the painters—the black painters in the galleries. I look for the black musical organization as well as the dance organizations. I am concerned that the ordinary people are being connected to this great stream of American creativity.

I think the National Endowment has been the cause of the dance move in this country. By sending companies out in the sixties—decentralizing them, getting them out of New York City and into the hinterlands at that particular time in our history—the Me Generation—when your kids perhaps were seeing Lewis Falco and Jennifer Mullins Co., and Allen Nicoli's and mine. It gave them a new description of themselves—a new perception of themselves as a physical human being, and I think we're seeing that today, certainly in popular cutlure. I mean with the break dancing, with Michael Jackson, with "Footloose," with all of this emphasis on taking care of the body. I think the National Endowment should take a lot of credit for doing that. I think that is one of the important things that an organization like yours has to instill in our people, the idea that to care for the body is to care for the spirit—that the arts come from us, that they are a part of us. They are nourishment, they are education, they are entertainment, they are stimulation.

Stimulation probably is the main idea. When I first started going to the theater, I was about 14 years old. A teacher of mine used to take us to the Los Angeles Philharmonic. I saw the ballet, "East To Monte Carlo" at a Saturday matinee. I saw Denida Van Denealian way down there—you know, dancing from the top balcony. I experienced something I never forgot. I'd go home, I'd be so high from the experience, that I would want to paint and write and dance and just be full of myself. I felt so wonderful about who I was through the arts.

I think that is what we are all trying to do here. To give our people a perception of themselves through their real feeling through our arts.

Thank you.

Mr. **Williams**. Thank you very much.

Mr. Keene?

Mr. **Keene**. Thank you very much for inviting me today. We are standing at the threshold of a cultural renaissance without parrelel in the history of Western civilization. It corresponds, as a matter of fact, in America with the period of the existence of the National Endowment for the Arts and coincidentally with my own career.

I remember very distinctly when I set out to become a musician when I was 10 or 11, and my parent's friends would say to me, "What are you going to do when you grow up?", and I would say, "I am going to be a musician." And they would all sort of roll their eyes, and look sadly at my parents and say, "Yes, kid, but what are you going to do?"

Well, the truth is there is a very great deal to do now for a musician in the United States of America. There are over 1,500 symphony orchestras, over 30 of them have budgets exceeding $4 million a year. There are 90 professional opera companies, Thirty of them have budgets in excess of $1 million a year. Thirty of those companies were founded since the foundation of the National Endowment for the Arts, and would not exist without the assistance it gave them.

The combined opera houses and symphony orchestras of America employ more than 100,000 people. They give more than 27,000 performances a year to more that 28 million spectators. The total budgets of these organizations is more than $600 million every single year. There is some dispute as to the exact multiplier figure in the economy as to how many dollars are spent in restaurants and parking and clothes and shopping, but by conservative estimate, for every dollar spent on the arts, three are generated in the economy outside; which means that the annual economic impact of the arts is somewhere between $1 billion and $2 billion a year.

No Federal subsidies were given before 1965. As you know in Europe, subsidy for the arts is totally regarded as a governmental function. It always has been. There is no private contribution. There is no municipal contribution. It is all determined by Government, and always has been since the beginning of artistic patronage.

The entire reverse pattern has been evident in America. I think it is a tribute to our vitality and demand for a quality of life of which we can all be proud that our institutions reached the point of development that they had before the National Endowment of the Arts was established in 1965. But the impact upon the country since the foundation of that governmental agency has been truly phenomonal.

What I find most remarkable about the Endowment is that the original legislation was framed in such a way as to allow it the flexibility to adapt not only to the development of the country's cultural needs, but to the individual phases through which the institutions themselves would go.

A company in its formative stages needs one kind of help, a company in its establishment needs a different kind of help. The Endowment has been able to respond to all of those with a variety of programs.

In the case of the Long Island Philharmonic, for example, which is a brand new symphony orechestra started in 1979 and which I am delighted to say operates in the black. It is the only solvent, nonprofit corporation I work for, we have recently been awarded an advancement grant of $75,000.

Now, this advancement grant has to be matched 3 to 1, which makes that we really have to undertake in our community a $300,000 fund-raising campaign. This is much bigger thinking than any of the community leaders have ever approached before. It has forced them to think in terms of long-range, stable planning for the future of these institutions. The biggest danger that we have had most with the symphony orchestra and opera companies is that we have had to live from year to year, responding to the economy as it goes up and as it goes down, and as our ticket sales go up and they go down as the general climate becomes more or less favorable to the arts.

Artistic growth cannot happen on a year to year basis. It has to happen over a period of decades. The greatest artistic institutions can look back to traditions of 10, 20, 30, in some cases even 100 years in this country. That kind of long-range thinking and planning is only possible if we have an endorsement from the Federal

Government that the arts are indeed a legitmate and essential part of the quality of our life.

In the long run, the arts concern themselves with the greatest achievments of humanity. A piece by Johann Sebastian Bach, whose 300th birthday we've just celebrated, is still as fresh and vital and vibrant and communicative to us today as it was on the day on which it was composed. No machine, no building, and no political institution, has the same kind of durability and continuing relevance to the human race.

At a time in which our lives are becoming increasingly recognized and threatened with the turbulence and uncertainity of what Winston Churchill called the, "the terrible 20th century," we need the voices of our poets, our visionaries, and our thinkers more than we have ever needed them before.

Music offers us a tremendous partnership in civilization. It allows us to handle the treasures of our fathers and our father's fathers, to enjoy them in our own lives and to pass them on as clean and as fresh as we found them to our children and our children's children.

In this way, music is a kind of partnership in all of the generations in all of civilization.

The National Endowment has very wisely, I think, maintained its grant giving level at a level that is much below dependency. I think the national average for opera companies in this fiscal year is 2.3 percent, and for symphony orchestras is 2.4 percent. In the case of the two institutions for which I am speaking today, the New York City Opera and the Long Island Philharmonic, the National Endowment support is less than 1 percent.

It is not the dollar value, but the endorsement which is important. It is the indication to local leaders that Washington considers the arts an absolute priority and encourages local leaders to devote their efforts and their dollars to sustaining their institutions.

Very often in our country we lack focus on the importance of our local institutions. We assume that New York has great music, but we are not so sure about it in Grand Rapids or in Hudson Valley or in Long Island. The endorsement of Washington of our institutions is of incalculable importance in stressing the essential integrity of our local institutions.

So, I am delighted to have this opportunity to urge the reauthorization of the National Endowment for the Arts for a period of 5 years. Thank you.

Mr. WILLIAMS. Thank you very much, Mr. Keene.

Finally, Mr. Prince?

Mr. PRINCE. I just would like to say that Alvin was expressing some anxiety about this. Well, let me tell you something, I wish I had that amount of anxiety so I could come out that amount articulate.

Passion, I share, I have equal amounts of enthusiasm for what we are here to represent. I don't represent the administration of any organization. I served 4 years on NEA Theater Peer Panel, and subsequently 6 years on the Council of the Arts for the NEA, from 1976 to 1982. It was an eyeopener for me. Prior to that time, I had done some work in what we now call regional theater. I directed some plays. The plays I wanted to direct I directed that way, and the plays that musical theater, which I wanted to direct, I could still do on Broadway. But most of my experience undoubtedly before 1976 was in the commercial theater.

I would like to take your word—one of you said patronage, and I'd like to work from there. I had a curious life, but it was pretty specifically characteristic of theater in this country.

The state of theater art was protected almost exclusively by the commercial theater forever, 70 years. Both nonmusical and musical theater. We were able to take care of our Tennessee Williamses, our Arthur Millers, Lillian Hellmans, and so on. We had the richest musical theater society community in the world for 50 years. Everyone was clustered in this New York nucleus. People worked annually, shows succeeded and failed, and there was an incredible spectrum of activity of what we consider popular and less important entertainment and art, flourished side by side, year after year. You did a show, you knew you were going to do one show or two shows every year, and you didn't think especially about whether they were going to be exceedingly popular the way the situation comedies were, or important the way the dramas tended to be. Though in those days, a drama could run 2 or 3 years on Broadway.

Casts would come and go, and then proliferate and play elsewhere in the country. But elsewhere in the country was very bleak indeed. There was summer stock, and there were some few regional theaters supported in the community. The quality of the work was third rate, I would say, almost exclusively.

Happily for the art form called theater, 20 years ago when the National Endowment for the Arts was established, the theater found itself in a critical position. Costs rose very quickly, escalated. The cost of producing, the cost of designing and all that stuff that goes under it beneath the head of the cost of producing, and the cost of the ticket right along with it. Slowly but surely those of us—and I have been in the theater for 35 years. I was a stage manager for some years, but I started producing 32 years ago. I was one of the lucky ones, I got there when it was still to do it that way—there is no, that way, anymore.

Anyway, our patrons for that long period of time were individuals in love with theater and the art of making theater. They'd put up $1,000—100 of them or 200 them—and you got a musical on. Thirty of them put up $1,000 and you got a straight play on. It didn't matter whether it ran or not because they could afford to lose $1,000, if they were in fact collaborators in something that was historic—important—that spoke for the high quality that was demanded of a good, healthy chunk of theater. Mind you, it was all centered in New York City.

Suddenly, the costs escalated, and very quickly it became impossible to do serious theater on Broadway, and soon thereafter to do experimental and serious musical theater. Serious theater got taken care of very quickly with the establishment of the NEA. I don't know how many companies there were, whether its 20 or 30 when the NEA was established. There are now over 200 and whatever in this country, not for profit professional theaters doing commendable work.

They are the keepers of the artistic flame today. While I was on the National Council on the Arts, I realized that the musical theater was not as lucky as the nonmusical theater. That it did not have the institutions that were created to take care of continuing this experimental period, continuing the glorious history of musical theater. Because, in fact, at this point, a show that cost a quarter of a million dollars to do a musical in 1954, costs $5 million in 1984.

There is no way that you can raise $5 million in $1,000 increments from people who don't care whether they ever see their investment again, but are just interested in what you are attempting to do. You know, you do a show called "Pacific Overtures" with an all Asian company about Commodore Perry encroaching on the cloistered artistic life of the Japanese. You talk about culturalization and you put it all in a Broadway theater. You run $800,000 of somebody's money and know while you are doing it that you are going to lose it. Yet, you think it is an experiment well worth doing. In fact, it is among the last real experiments that I collaborated on. It was well worth doing, and even then that vast sum of money was well worth losing. I didn't feel that I was being pressured as an artist to make it more popular, to reach a wider audience, to last longer, to return the investment—none of that mattered. These were real patrons.

Today, when you raise $5 million it is a different kind of patronage entirely. It is an investment that seeks a return. So, I find myself after these 32 years of worrying about a number of things, worrying about an art form called musical theater. I find myself hoping that via the NEA, musical theater will have the blood transfusion that nonmusical theater had 20 years ago. I am one of the idealists who believes that when there is a need there is a solution. Well, I know what the solution should be, and so does everybody else. So, I think that these institutions will grow out of the encouragement of the NEA.

It's been touched on what imprimatur means—the imprimatur of the NEA. I happen to think by the way, and I think we all do, that the European system is overbalanced. This thing about being totally subsidized by the Government is very dangerous.

I work on Broadway, as I told you. I work in the regional theater. I also work in Vienna and do operas. I think it is unhealthy that they talk about their $200 million annual grant about the city of Vienna in the arts. There is nothing coming from the private sector. No responsibility whatsoever. I think it contributes to the museuminess of the whole exercise. I don't think it invites experimentation.

I think our system is a very good one. I wish there were considerably more moneys because I tend to be rather embarrassed at the small sum of money that we have totally for the encouragement of the arts in this country. On the other hand, I certainly recognize that the simple imprimatur of the NEA is so staggeringly important to those people who are developing institutions, it is extraordinary.

I will give you an example of that. For years and years, opera was opera. That was the class act, that was serious musical theater. The stuff that Rodgers and Hammerstein, and Irving Berlin, and all these other guys did, was commercial theater. Not an art form.

The paradox was when I went to Europe originally, I'd go to Vienna, and the Voltz Opera would be doing "West Side Story," a production which I indeed presented in this country originally. You couldn't get that on an opera stage in this country for anything in the world. "Fiddler on the Roof," another show that I presented in this country originally, was playing in the Stockholm Opera in Finland on the opera stage. "Cabaret" was in opera houses all over Europe—another show that I did. Then there were the shows that I had absolutely nothing to do with, the "Kiss Me Kates" and the "Oklahomas," and all that stuff. All playing without that strange separation that we had made in this country.

Well, guess what? During my tenure in the 1976 to 1982 season on the Endowment, I was able, happily, to convince my peers that we should create this new discipline called opera music theater. Separate all music theater from theater and opera from music, and develop something which acknowledged that there was not a wall separating opera and music theater, but a real symbiotic relationship—that those of us who direct music theater should and could be directing opera. That those who write for music theater, should be writing for opera, and vice versa, people who were writing for should not think that the whole area of music theater was restricted to them.

We put it through and the damndest thing instantly happened. Instantly, the NEA had given music theater its imprimatur, it was now an art form. Instantly, it was enticing to patrons in the private sector to give substantial sums of money to opera companies to further the American—specifically the American art form called music theater.

Suddenly there was money to experiment again at exactly the time when, I suspect, Broadway will never be able to experiment again. I don't suspect it, I know it. I know my days as an artist on Broadway are numbered. I am not interested in working in an experimental way—it won't happen for me, nor will it happen for anybody else who wants specific overtures to flat on its commercial face, and yet leave some history with it.

As a result of that whole concept of thinking, thanks to the NEA, a group of us were able to bring this fellow and city opera a whole new production of "Candida," a Bernstein opera which had failed on Broadway, which we had done in Brooklyn thanks to the NEA some years earlier in a kind of environmental production—very low brow, and very informal, and very effective.

But now we decide, all right that was one way, but that's not the only way—Lenny didn't write "Candida" so 12 musicians could saw away on it briefly and informally, you know, 18 kids could run around having a wonderful time. He really wrote it as a very glamorous and specific piece of music. It deserved that dignity again.

So, we took it to City Opera, and with great encouragement, we wrote it some, adapted it, put it on the stage of that theater with 54 musicians and 34 in the chorus. I think I am correct in saying we played 34 soldout houses in the New York State Theater in repertoire with Traviata, Boheme, and Butterfly, and all the bread and butter operas they talk about.

This year we took something we had done on Broadway called "Sweeney Todd," which I could never do again on Broadway, and wouldn't dream of doing, and put it on the stage of city opera. It is all happening now. We've been to Houston, we are invited all over the place now to mix up now this thing that is identified as music theater opera. All as a result of the imprimatur, oddly enough, of this NEA and, of course, the increments of money that come from it.

I find—a couple of more things I would like to say—when I first started in the theater, you couldn't get people to act Shakespeare because none had the training. Not only could they not say the words, they couldn't do the sword play. They didn't know what to do with their bodies. So, you had about three people who did Shakespeare, Jose Ferrer and you know the fellows. We had a few actresses and a few actors who starred in Shakespearean companies and all the level of acting beneath them was very low indeed.

In these 20 years, we now have all over the place wonderful actors who can perform Shakespeare. And wonderful, wonderful people with their bodies. Not only do they use their voices, they use their bodies, they know how to perform these classics. A kind of a theater which was dead 20 years ago, theater with a cast of 60 is now alive again in this country.

The classics are alive. People know how to play Chekhov, know who Meyerhold was—there's a name nobody could remotely have identified 20 years ago. And now people say Meyerhold sort of in passing.

It is all changed, and it has changed quite simply because of the existence of the NEA. I will say one more thing, I am obsessed with this thing called quality of life because I think it is in terrible jeopardy every time I take a turn. I think that before the computer takes us all over, we had better readdress this thing called quality of life. I don't know how else you can protect it, how else you can encourage people to make it a top priority well beyond success or money—get it back in its proper perspective because you are here once and how you live this life and the joy you get back from it is largely from this community you have with people and the input and output you have with art.

Thanks for hearing me out.

Mr. WILLIAMS. Thank you very much, Mr. Prince. We appreciate your testimony and that of your colleagues at the table.

Along with being on the House Education Committee and the chairman of this subcommittee, I am a member of the House Budget Committee, and we are, as you know, in a struggle to bring the Federal deficit somewhat under control. To do that inasmuch as perhaps despite what Mr. Lou Harris said earlier today, we have assumed that the American people do not want to pay additional taxes. So that means that those of us on the Budget Committee have the chore of cutting the deficit by cutting spending, at least for now. Taxes may be inevitable later.

The arts is obviously one place at which the Congress looks, particularly those Members of Congress, and this is critical to you and the others who have testified here or show an interest in today's hearings who have traditionally been friends of the arts. Without meaning to drop boundaries around the political parameters of each party, let me nonetheless make the point that the reason the scrutiny is so heavy from the friends of the arts is because in many instances they also happen to be the same people who worry about enough Federal funding to provide child nutrition to those living in the ghettos. They happen to be the same people that worry that our elderly are going to be able to retire with some dignity.

Then the budget begins to shrink. There are those in Congress who look first at what might be threshold luxuries in Federal spending, and try to cut those first. I say that in way of telling you that the arts are in some trouble in the Congress because of the massive budget deficits and the necessity that we reduce them.

Now, parallel to that dilemma of yours and ours is the fact that there seems to be in America and I—without meaning to patronize it—will call it an oversimplified political notion that we really ought to return to the good old days in this country—whatever those were, we ought to get back to them again.

You've described the good old days. Art progressed in upstate New York in Dutchess County before the Federal Government was involved—how much it progressed is another question, but Mr. Keene tells us that there was really phenomonal growth in symphony orchestra and opera music in America before the Federal involvement.

Mr. Ailey, you documented your success for 9 years with no Federal assistance whatsoever. You also to some degree defined the success of those who came before you who did it without any Federal involvement. Mr. Prince, you talked about the success of early musical theater based solely on the commercial aspect of it. While each of you I know wants to see the Endowments for the spending continued and the Endowments for the spending increased, if possible, I merely relate those two parallel running matters which in some way define the political conscience right now on Capitol Hill as a way of describing for you some of the difficulties for you in which further funding for the arts find themselves.

Mr. Prince?

Mr. PRINCE. Well, I'd love the good old days—I mean, I was talking hard sums of money. I'd love to be able to not come to look for Federal funding, and do a play for $20,000 that turns out to make theater history and be solidly entrenched forever in the literature of my country. It can't be done.

In all instances, none of us can recreate or do anything about recreating the artistic lives that we had 25 or 30 years ago—it can't happen. So, in fact, what we face is a complete vacuum. There are simply costs and there is nothing that you can do about them. So, sure we'd love it—love it—it doesn't matter where it comes from if you can make art. The trouble is that you absolutely cannot make it.

One of the things that I am terribly aware of, Beverly Sills is very well quoted. I don't want to paraphrase her—maybe you can help me. It's something in which somebody hit her with exactly that argument, what about all the social programs? And she said, what about them, of course they take priority as far as I am concerned—old people, and people on the edge of starvation—no one is arguing that. But I think that is why, without consciously thinking of it, I mentioned this thing called quality of life.

Without being dramatic, the quality of life is in some terrible way perverted all the time now and endangered. You know, they send little puppies up to old folk's homes so that old people can stroke them and play with them and relate to them. The work that accomplishes on their minds is extraordinary. I think it is not unrelated to what I am talking about. I think it is very easy to say, OK, the first thing that will go—these people will make art anyway.

The trouble is we are making art for a substantial audience. Sure, you could sit in your room and choreograph something with three people and no one would see it. I could work on a play or a musical with the composer and authors and so on, but we wouldn't present it to anyone and it would not do its job. It might give us a measure of satisfaction creating the art for ourselves. It is more difficult when you are trying to lead an orchestra—just realistically.

Mr. **Williams**. Thank you.

Ms. Pattison, you wanted to respond?

Ms. **Pattison**. Yes, I can't compete with the eloquence of these people who are in the field as it relates to the arts, but I would like to say as a chief executive officer of a county of a quarter of a million people, that among my responsibilities is not the art, but it is the old, and it is snow removal, and it is the poverty program, and it is day care.

In my county, we chose to make arts our concern as well. We did not have to, and the reason that we did is because we feel that first of all, there are plenty of resources in this country to do all of those things properly distributed.

Second, even if we have the WIC Program for mothers, and even if we have adequate medical care, and even if we have adequate housing, to have all of that and not have a vital arts community to make our quality of life something more than bearable, we have very little.

Mr. **Williams**. Thank you.

Mr. Keene?

Mr. **Keene**. I did indeed say that great things had been accomplished up until 1965, and there is no question about it. A country with the resources that this one has had, the intelligence, the drive and the ambition, we always have achieved great things.

But you would be astonished when you could look back at the state of the arts in 1965 and compare it with the richness of what is happening across the whole country. If we talk about New York alone, of course, it is possible to view what is happening today as a decline over what happened 20 years ago. But in no other area of the United States of America can that remotely be said to be the case.

There is a theory that if the Government were to withdraw entirely that the private sector would pick this all up. I want to assure you from my experience in Long Island, in New York City, In Syracuse, in Art Park, and California, that is not the case. What happens is, in fact, the reverse. Local business people will say if the Federal Government can't involve themselves with the arts, it is obvious that we can't handle it either.

I believe that for the Government to withdraw beyond the currently reduced level of art support would have a disastrous effect upon the whole arts institutions of this country. It is not possible to return to the levels of 1960.

In 1960, no symphony orchestra had a 52-week season, now 20 of them have 52-week seasons. We are caught in the sprial of rising costs and absolutely intransigent and inflexible labor relationships in symphony orchestras. For example, there is no way without the collapse of any number of institutions to reverse that trend.

Mr. PRINCE. It just occurs to me that without planning in front, we are all saying almost the exact same things. And I know that I said there was no theater art outside of New York City 20 years ago of any substance at all—nothing.

Now, without that world out there of not for profit theater, we'd have nothing on Broadway worth talking about.

Mr. AILEY. The proliferation of dance groups across this country is just enormous. I mean at every town, and in the ghetto areas too there are black dance groups. There's a black dance group in Dallas, in Denver, in Baltimore, and in Cleveland. All this has been brought about by the support of the National Endowment for the Arts. The emphasis that the Endowment has provided for us.

I mean, there is just so much going on. There are lofts all over the country where young choreographers experiment. It is really a wonderful phenomenon.

Mr. WILLIAMS. Well, your defense of the continued partnership does not fall on an unhearing committee.

Ms. Pattison, you mentioned that this Nation has proper resources to do a great deal, and so taking that cue, let me respond myself to my own rhetorical question which I just asked by telling you about the dilemma that faces the arts and many other Federal efforts as well.

As a member of the Budget Committee—I am in my second term on that committee, and my fourth term in the Congress—but as a member of the Budget Committee, I find that one cannot serve but a few weeks before you realize very clearly that the resources of the United States are unbelievably broad indeed, including the financial resources. Yet, so are our needs. Our financial resources are amazing, and I speak now not just of Federal resources, but those too because it is those resources with which we give most of our consideration on the committee.

Now, in that regard then, I find again as a member of the committee, that given the plentifulness of our resources, today's restrained, constrained, restrictive, small minded view of America's fiscal ability is misplaced. What we ought to be focusing on in this country is where we shall direct our national compass in the spending of these many resources.

This hearing began at 9 o'clock, 9:30 actually, and we have now been here for 4 hours. If we started the Pentagon spending clock ticking at 9:30, the Pentagon would have precisely now spent every nickel that we are talking about appropriating for these efforts with which you are concerned. In 4 hours, the Pentagon spends the $160 million, which isn't much, but which you ask remain stable. So, you are right and my question was rhetorical——

Ms. PATTISON. I'll tell you something else, there is no reason since you are on the Budget Committee—I know you are not on the Ways and Means—but since you are a member dealing with finances, there is no reason in the world why the ultimate tax reform plan of this Nation has to be revenue neutral.

Mr. **Williams**. Well, I don't know Fritz Mondale too well, but last time I saw him he said do yourself a favor, and don't say you're gonna raise taxes.

Ms. **Pattison**. I didn't say it—you noticed how I phrased it. I am taking the President's words.

Mr. **Williams**. I think I have gone beyond my own time constraints—Mr. Bartlett?

Mr. **Bartlett** Perhaps some of us could think of 49 reasons why—49 to 1—the budget should be revenue neutral, but leaving that issue aside the budget likely will be revenue neutral.

I said at the beginning of the hearing, I count myself as a supporter of the arts both from private experience, as well as experience as a public official on the Dallas City Council during the years in which we vastly expanded both public and more importantly, private support for the arts as a leverage, and as a Member of Congress as a supporter of the National Endowment for the Arts and Humanities.

It seems to me that it is a task whether one considers himself as a liberal philosophy, or conservative philospophy, or moderate, for whichever party, to then try to maximize that support for the National Endowment for the Arts for the maximum effect on the arts as opposed to simply stating the support for the National Endowment for the Arts.

I had thought that I was going to get through the very first hearing in which my good friend, the chairman from Montana and I have shared, of which we have shared many—and I had thought by watching my watch that I was going to get through the very first one in which he didn't calculate how much money the Pentagon had spent during the course of the hearing and which I have not been given the opportunity to reply that I would hope that whichever 4 hours we would decline to have the Pentagon spend money for national security, we do not notify those aggressive nations of this world which 4 hours it would be.

Let me ask a series of questions, and I will ask essentially to all four, but I will preface it by saying that I do have a series here at the end of the hearing so each of you doesn't have to answer each question, just whichever one has a particular inclination to answer that question.

First, let me take sort of the devil's advocate on a question that I read in some literature about the National Endowment for the Arts that I am not certain that I agree with, but I would like to hear if you agree with it, or what your response would be. And that is the danger that some of the arts community have cited that the danger of the National Endowment for the Arts becoming, with its imprimatur status, becoming in a sense the patron not of last resort, but of only resort. And that is to say back before the days without the National Endowment for the Arts, if one were turned down by a very large patron for a project, that artistic agency would simply go to another patron.

And I wonder out loud with you, is it the case that if one is turned down by the NEA for imprimatur does that therefore end the story, or can one in today's art community obtain respectability and funding without a National Endowment for the Arts grant?

Mr. **Keene**. Well, as I said earlier, I think that the average grant—at least in the musical fields, opera and symphony—is 2.3 percent, so that no company is going to go out of business if they fail to get 2.3 percent of their operating needs met.

On the other hand, for companies in their formative stages, the imprimatur of the national government is immeasurably important. I think if you were trying to start a black theater in Dallas and the Federal Government told you flat out they were going to turn you down, it would be very difficult to obtain local funding and local support.

It is the recognition from Washington that this is a valid, artistic enterprise which seems to meet solid financial management criteria which makes it possible for you to apply that leverag on a local level.

Mr. **Bartlett**. So, does that concern you that without that imprimatur for an emerging institution that the institution will never emerge?

Mr. **Keene**. Sure it concerns me.

Mr. **Prince**. There is another point—when I served on the peer panel those years, every once in a while, we did withdraw from an established organization—sometimes quite astonishingly established organizations. It was a very serious way of saying you are not living up to your artistic credo. You are either mismanaging, or what you are doing is trivializing and of no genuine artistic value.

That is a shock, and that way, I promise you, gets right down to the patrons and the private sector. So, it is very important.

Mr. **Bartlett**. Next question—could you estimate, if you would, the range of leverage of funding for the National Endowment for the Arts—that is, to say what is—I know that there is no typical grant, but how would you rate the range of matching grants? Someone mentioned "Candide," what percentage of the total funds came from the National Endowment for the Arts?

Mr. **Keene**. Well, the direct contribution to the company I think in that fiscal year was about $150,000—"Candide" was one of 20 productions in that season, there was no specific grant for "Candide."

The most important grants as far as large institutions are concerned, are the challenge grants and the advancement grants because they have to be matched 3 to 1 with new moneys in the community. That is a tremendous incentive because you talk about a $75,000 grant, which really becomes $225,000. Those grants are important because the sum of money itself is only a fraction, but will have to be raised within the community and represent a community committment to the continuance of the institution, and not be imposed at all from Washington.

So, I think that those development and advancement grants are among the most constructive things the NEA does for us.

Mr. **Bartlett**. The challenge grants—the 3 to 1 grants—are the most useful, are the most productive in terms of the NEA?

Mr. **Keene**. The challenge grants, absolutely.

Mr. **Bartlett**. Mr. Prince, and if anyone else served on the peer review system—I wonder if you could rate for us your assessment of today's peer review system with the NEA as to its diversity and as to it's competence, and would you have any suggestions for any changes in legislation of that system?

Mr. PRINCE. I have to pass on that. It has been just those few years, 3 years since I was there, and I honestly don't feel equipped to comment.

Mr. BARTLETT. Anyone else have a comment about the peer review system—peer panels?

[No response.]

Mr. BARTLETT. If not, let me then go to another leverage kind of question. As you know, there are NEA grants that are made that perhaps are planned this way and perhaps just turn out to be profitable—many are made not with the idea of being profitable, but in fact turn out to be profitable—the King Tut traveling exhibit, for example.

Would you urge us to consider a recycling of some percentage of the profits that accrue from an NEA grant to be able to recycle it then back into other grantees. The present system is now that we permit that agency, whoever the grantee was, to keep the profits?

Would you have any thoughts of changing that?

Mr. KEENE. I wouldn't because it seems to me that the goal of the NEA is to encourage arts institutions to put their houses in order and mount programs which increase their stability and long-term security. Therefore, if something turned out to make a profit, I should think you'd be overjoyed.

Mr. BARTLETT. I think we are overjoyed.

Mr. PRINCE. Well, think of what a show like "Chorus Line" has done for the public theater—for Joe Papp's place—extraordinary. It's 10 years, and it's been yielding substantial sums of money—underline that—for those 10 years. Think of all the playwrights who have been seen for the first time, and Papp takes real chances, and so there is a lot of very fruitful activity down there in these 10 years—a lot of it paid for by that highly successful show.

Mr. BARTLETT. One last question, Mr. Chairman.

If you were in our shoes and had the opportunity to improve the National Endowment for the Arts, what changes would you make, if any?

Other than more money, I'll concede that one.

Mr. PRINCE. Oh, no, I just wanted more money—that's all. You expected that answer.

Ms. PATTISON. I guess I would say, coming from a smaller community, that if there are additional ways in which the Endowment can work through the state and even more so through the local arts councils. As I say, there are so very many of them in this Nation, and they are doing very good things out there.

Some of us in my community, we do sort of live in the shadow of New York, but most of this country does not. Even where there are other large cities, there are small communities that are not in the shadow of large cities, and they need support as well. There is a need in those communities, and I very much believe that emphasis in that area—you get a multiplier there that is very important.

Mr. BARTLETT. Thank you, Ms. Pattison.

Any other suggestions?

[No response.]

Mr. **Bartlett**. Mr. Chairman, thank you. Thank you for the excellent panel.

Mr. **Williams**. Well, we thank these witnesses, and we've had 16 witnesses all tolled today. We very much appreciate your time and their time in coming here and sharing with us their good counsel and thoughts. This hearing of the Subommittee on Select Education is adjourned.

[Prepared statement of Diane M. Martuscello follows:]

Prepared Statement of Diane M. Martuscello, Executive Director, the Alliance of New York State Arts Councils

Mr. Chairman and members of the Subcommittee: The Alliance of New York State Arts Councils, a consortium of over 120 local arts councils, arts centers, and arts service organizations in New York strongly supports the reauthorization of the National Foundation on the Arts and Humanities Act, the Museum Services Act, and the Arts and Artifacts Indemnity Act.

Throughout the past twenty years the existence of the National Endowment for the Arts has symbolized our nation's high regard for its cultural resources and provided the impetus for financial support of the Arts. In addition, the Endowment's programs have been the National pacesetter for our high artistic standards.

Through the Test Program of Support for Local Arts Agencies, direct program grants and federal support received through the New York State Council on the Arts, the Endowment has indeed played a significant role in New York's community arts development.

However, this role can be strengthened: On behalf of New York State's local arts agencies and the 6,200 arts organizations served by them we offer the following recommendations on the reauthorization:

1. The Alliance of New York State Arts Councils urges the NEA Chairman to seek the advice of the National Council on the Arts and of state and local agencies in the reauthorization process to ensure legislation well responds to local arts agency needs.
2. The Alliance urges the development of programs which, on a long term basis, will enhance arts availability at the highest levels to more of our residents.
3. We urge that such programs receive a portion of all Program, Treasury and Challenge funds and that such monies be appropriated through the local arts agencies to their communities.
4. We urge that reauthorization legislation be extended for a period of five years to allow time for the creation of these programs and their effective implementation.

Local arts agencies exist in every one of New York's 62 counties. Most are private, non-profit corporations. They function as promoters, planners, managers, advocates and the providers of cultural development services for all the arts. While their names may vary (arts centers, arts councils and art service organizations) they share a common goal: the cultural development of their communities.

If the reauthorization is extended, and we urge that it be, it is essential that the NEA create innovative programs to further maximize local arts agency effectiveness in cultural development. Local arts agencies are catalysts and the strongest existing means to realize arts access for all our citizens.

THE ALLIANCE OF NEW YORK STATE ARTS COUNCILS, INC.—CONSTITUENTS LIST

Affiliate Artists, Inc.
Albany Institute of History & Art
Albany League of Arts, Inc.
Area Arts Appreciation League
Arts Council at Freeport, Inc.
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Catskill Art Society, Inc.
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Chemung Valley Council on the Arts, Inc.
Chenango County Council on the Arts, Inc.
Chinese-American Arts Council, Inc.
City of NY Department of Cultural Affairs
Columbia County Arts Council
Community Arts Council of the South Shore
Consortium of Queens Art Service Organization
Cortland Art Council
Council for the Arts on the North Shore, Inc.
Council for the Arts in Westchester, Inc.
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Coxsackie Council on the Arts
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Cultural Council Foundation, Inc.
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East End Arts and Humanities Council, Inc.
Ellenville-Fallsburg Arts Council
Empire State Crafts Alliance Inc.
ERPF Catskill Cultural Center, Inc.
Essex County Arts Council, Inc.
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Genesee Arts Council, Inc.
Genesee Valley Council on the Arts, Inc.
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Greene County Council on the Arts, Inc.
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Harlem Cultural Council, Inc.
Hastings Creative Arts Council
Hornell Area Arts Council, Inc.
Huntington Arts Council, Inc.
International Art of Jazz, Inc.
Islip Arts Council, Inc.
Jefferson County Arts Council, Inc.
Jericho Arts Council
Kew Gardens Council and Recreation for the Arts
Kirkland Art Center
Lake George Regional Arts Project, Inc.
Lake Placid Association for Music, Drama and Art, Inc.
Lake Placid North Elba Council
Lewiston Council on the Arts
Long Beach Council on the Arts, Inc.
Lower Adirondack Regional Arts Council, Inc.
Lower Manhattan Cultural Council, Inc.
Malone Arts Council, Inc.
Media Alliance
Meet the Composer, Inc.
Montgomery County Arts Council
Nassau County Office of Cultural Development
New Berlin Art Forum, Inc.

New York City Department of Cultural Affairs
New York Foundation for the Arts, Inc.
Niagara Council of the Arts, Inc.
ODN Productions, Inc.
Office of General Services
Office of Parks, Recreation & Historic Preservation for NYS
Olean Public Library
Opportunity Resources for the Arts, Inc.
Orleans County Arts Council, Inc.
Oswego County Council on the Arts, Inc.
Poets & Writers, Inc.
Putnam Arts Council, Inc.
Queens Council on the Arts, Inc.
Rensselaer County Council on the Arts, Inc.
Roberson Center for the Arts & Sciences
Rockland Art Center
Rockland Center for the Arts
Roxbury Art Group, Inc.
Saratoga County Arts Council
Schoharie County Arts Council, Inc.
Schenectady Arts Council, Inc.
Seneca County Arts Council
Skidmore College Theater Department
Smithtown Township Arts Council Inc.
Staten Island Council on the Arts, Inc.
Sullivan County Arts Council, Inc.
Tioga County Arts Council, Inc.
Tompkins County Arts Council, Inc.
Town of Greenburgh Arts & Culture Committee
Town of Oyster Bay Arts Council, Inc.
Ulster County Arts Council, Inc.
United Jewish Y's of Long Island
Upper Catskill Community Council of the Arts
Village of Floral Park Art & Culture Committee
Wayne County Arts in Action, Inc.
Yates County Arts Council, Inc.
Yorktown Community & Cultural Center

[Whereupon, at 1:43 p.m., the hearing in the above-entitled matter was adjourned.]

REAUTHORIZATION OF FOUNDATION ON THE ARTS AND HUMANITIES ACT OF 1985

WEDNESDAY, JUNE 19, 1985

House of Representatives,
Subcommittee on Select Education and the
Subcommittee on Postsecondary Education of the
Committee on Education and Labor,
Washington, DC.

The subcommittees met, pursuant to call, at 9:30 a.m., in room 2261, Rayburn House Office Building, Hon. Pat Williams (chairman of the Subcommittee on Select Education) presiding.

Present: Representatives Williams, Martinez, Bruce, Bartlett, Petri, and Gunderson.

Staff present: S. Gray Garwood, staff director; Celinda Lake, legislative associate; Colleen Thompson, clerk; and Pat Morrissey, minority senior legislative associate.

Mr. Williams. I call this meeting of the Subcommittee on Select Education to order.

I want to welcome each of you to this third in a series of hearings that the Subcommittees on Select Education and Postsecondary Education are holding on the reauthorization of the Foundation on the Arts and Humanities and the Institute of Museum Services. Throughout these hearings, we have heard of the unique contribution which NEA, NEH, and IMS make to development and availability of the arts and humanities for all Americans.

We have come to value the flexibility of the programs in changing to meet new needs and in reacting to the evolution in the arts and humanities which Federal policy has fostered. We have also seen the tremendous catalytic effect that these relatively small amounts of Federal dollars have had on developing a local and State arts and humanities infrastructure and on drawing together resources from a wide range of sources to support cherished traditional institutions and experimental new ones. Not only have these hearings been most helpful in indicating ways that legislation should be shaped, but they have drawn attention to the arts and humanities and indicated the importance of congressional discussion in shaping the future policy direction of these very flexible and dynamic efforts.

We have heard of the value of some of the newest endeavors, including the Local Tests Program, Advancement Funds, the Enhancement Programs, the Special Programs, Preservation, and Literary Classics of the United States. We are now interested in exploring what new initiatives and continuing focus should be included in the legislation. Many of us have already stated our commitment to increasing the cultural diversity of the programs, increasing the access and dissemination of the arts and humanities, promoting arts and humanities education, encouraging women and minority scholars and artists, and supporting what is our uniquely American tradition.

It has become clear that an issue of major importance for these reauthorization hearings is the difference between established and emerging institutions, both in terms of the kinds and the quantity of support which they need. We will be exploring what types of programs should be developed and from what level of government that assistance is best delivered.

We will also be looking at what is needed by institutions as they make the transition in level of operation.

Again, I want to thank each of you. I encourage each of the witnesses in their testimony to emphasize what programs and aspects of the endowments operations should be retained, what new initiatives should be considered, and what changes should be made.

Mr. Bartlett?

Mr. **Bartlett**. Thank you, Mr. Chairman.

I very much appreciate the chairman's efforts at calling these hearings and the series of hearings earlier this year which will continue on throughout the coming year to examine the reauthorization of the National Endowment for the Arts and Humanities.

The hearings are educational. I know I have benefited from the testimony in the last, and I do believe the public as a whole and public policy has benefited from that testimony.

I take note that I have at least one, if not constituent, at least semi-constituent who will testify today, Amanda Stover from Austin. I say semi-constituent because, even though Austin is 200 miles away from my district in Dallas, between the Texas Legislature and the Federal courts, we never know where the district lines are going to be from one month to the next.

I also note that I have a very good friend and a bona fide constituent who is temporarily living in Austin but his heart is still in Dallas—Paul Batiste is in the room. If there is any matter or issue during the course of the hearing which no one else can resolve, we may just call upon Paul to come up and resolve it for us.

I do believe that over the course of the year, and I know the chairman has other hearings scheduled, I look forward—in addition to the witnesses representing various groups and associations that we have today—to hearing from, as we did in one or two occasions in New York City, recipients, practitioners, artists, museum directors, institutions, and perhaps even from various members of the peer review system and the advisory councils of the endowment.

As I have stated in the past, I do support the reauthorization of the endowment, including a multiyear authorization. I think that this subcommittee in the Congress is doing the right thing by taking a full year to examine what improvements, if any, can be made in those endowments and the underlying reauthorization. As only limited funds are available and will continue to be available for the endowments, I think it is incumbent upon Congress to make sure that those limited funds are used as highly leveraged and with the maximum impact possible.

As I think everyone knows, I have stated in the past that I continue to have some very strong reservations about continuation of the Institute of Museum Services. I think that limited Federal dollars should be used for programs that make improvements. Nevertheless, I will continue to keep an open, if somewhat skeptical, mind as we hear witnesses today discuss that issue.

I will take note that it is apparent that major improvements have been made both to IMS and to the operation of the endowments over the last several years. I think that does strengthen the case.

A number of the issues that I will be discussing, and perhaps others will come up during this hearing and other hearings, will include the discussion as to whether to increase the matching requirement for the endowments which is now at a minimum of a one-to-one requirement. Among institutions in Texas, a one-to-one requirement is not something that we are accustomed to. We are generally accustomed to a much higher match than that. In terms of leveraging public dollars, a higher match could result in substantial increase in support for the arts in the country.

I will also explore ways to strengthen and improve what I think is already a good peer review system, but I would like to examine whether it has sufficient balance in terms of expertise, philosophy, talent, membership, and geography for both the endowments and the institute.

I would seek to explore ways to incorporate a postaward and a postgrant evaluation of the results, which from prior testimony we learned is not being done. It has never been done, to evaluate the results of grants after they have been completed. I think one of the issues we will all be exploring is whether emerging institutions are afforded equitable treatment and how we can improve the integration of the education function into all activities of the endowments.

Finally, not particularly a legislative issue, but I do think it is important for the public and for the Congress to examine, in some detail, the impact that the endowments have had upon the art world. I think an important question that needs to be answered with some detail and with some quantification is a demonstration of the impact that the endowments have had, not measured by dollars, but measured as an impact in terms of the quality of the arts and humanities in the United States.

With those preliminary comments, Mr. Chairman, I will be in and out. I have a markup in another subcommittee. I apologize for that, because I looked forward to this hearing for a long time. I will be reviewing the written testimony. I will be in and out to ask questions as I can get out of the other subcommittee.

I yield back my time.

Mr. WILLIAMS. Let's have the first panel come to the witness table: Mr. William Blair, Amanda Stover, and O.B. Hardison. William Blair is the chairman of the American Arts Alliance representing that alliance. Amanda Stover is director of the Texas Association of Museums and is also here representing the American Association of Museums. Dr. Hardison is chairman of the National Humanities Alliance representing that organization.

Mr. Blair, will you proceed please.

STATEMENT OF WILLIAM P. BLAIR, CHAIRMAN, AMERICAN ARTS ALLIANCE; AMANDA STOVER, TEXAS ASSOCIATION OF MUSEUMS; AND O.B. HARDISON, JR., CHAIRMAN, NATIONAL HUMANITIES ALLIANCE, A PANEL

Mr. **Blair**. Thank you, Mr. Chairman.

My name is William P. Blair. I am an attorney practicing law in the State of Ohio. I come to testify before you today in my position as chairman of the American Arts Alliance, which is based here in Washington and which represents over 350 nonprofit arts institutions in this country. These include nearly all of the largest symphonies, theaters, dance companies, operas, and art museums as well as many midsize and smaller institutions in cities and towns throughout the country.

I am happy to submit testimony, Mr. Chairman, which I believe is already in the hands of the committee.

Mr. **Williams**. Your testimony and that of the others as well will be submitted in its entirety for the record.

Mr. **Blair**. Thank you, Mr. Chairman.

In representing these institutions, we also represent the tens of thousands of professionals and volunteers who are the living fabric of the arts in America.

We are happy today to join with the administration in support of the reauthorization of the National Endowment for the Arts and in their recommended changes with regard to increasing the chairman's authority for action grants and the changes proposed in the Arts and Artifacts Indemnity Act.

We would respectfully differ, Mr. Chairman, however, with the administration in two major areas. We strongly recommend the retention of the Institute of Museum Services, which has been so instrumental and helpful in the museum world at large. Second, we thoroughly differ with the administration on the funding levels proposed and would suggest instead funding levels at $175 million for fiscal year 1986, $190.5 million for fiscal year 1987, and $207 million for fiscal year 1988, with such sums as may be required for the remaining years of the authorization. These are the very figures which were included in the last major authorization of the Endowment for the Arts in 1980. We feel that they are not only fiscally prudent but can testify that they are drastically needed.

During the past 20 years there have been dramatic changes in this country. These changes have been reflected for the better in the arts community. This has truly been two decades of flowering for the arts in many categories, first of all, in sheer numbers of the arts institutions. In the theater world in 1965 there were only a handful of nonprofit theaters. There are now 250.

Since 1965 there are 115 new orchestras in this country. There has been a 44-percent increase in the number of opera companies. And most of the 125-dance companies in this country have come into being since 1965.

In artistic excellence in the last 10 years, in each one of those years the Pulitzer Prize has gone to a work which has been developed for the nonprofit theater. The Louisville, KY, orchestra has received money from the endowment for the presentation of American contemporary works of art. In the opera world, the endowment has given money for the creation of new works.

In the category of financial stability, the endowment has encouraged private support through the leveraging of Federal dollars. If I may be permitted a personal reference, Mr. Chairman, in my own community of Canton, OH, which is known principally for being the home of the professional football hall of fame, we are a metropolitan area of nearly 400,000 people. In 1965 the Canton symphony orchestra was an all-volunteer ensemble with a budget of under $10,000. As I can recall from my early years in Canton, with some pain, the quality of their playing was not always at the very best. Today, the budget of the Canton symphony orchestra is approximately $600,000. It is an all-professional orchestra, which plays with tremendous quality. It is playing annually to audiences of over 95,000 people. One free concert in the park draws over 20,000 people every 4th of July.

In January of this year, we received a $75,000 Advancement Grant from the National Endowment for the Arts. As of this date, we have already matched that with $249,000 in new private moneys. When the term of the Advancement Grant is over, we expect to have matched that with $395,000, which for a town the size of Canton is an awful lot of money. It would not have been available without the encouragement and without the money from the National Endowment for the Arts.

The endowment has been instrumental in encouraging access and outreach in the theater world. Senior citizen discounts and free plays in parks and hospitals have been encouraged and made available through endowment moneys. In opera and dance companies there are free concerts. The art museums of this country have been able to keep their admissions low or in some places like the Cleveland Art Museum, no admission at all, partially through endowment moneys.

The Dallas symphony orchestra has used endowment moneys for youth concerts, for runouts, for audience development concerts and concerts for the minorities and for the handicapped. The Richmond, VA, symphony orchestra has used endowment moneys for statewide touring programs. Traditional arts programs have been encouraged through endowment moneys.

The success of these programs, we believe, is undergirded by the inspired system for making grants decisions at the endowment, the peer review panel system. In every field, experts from across the country assemble to bring their judgment to bear on the submitted applications. There is no doubt in my mind that this is one of the finest and fairest methods of making these decisions that could be devised. Since its inception, thousands of people from every part of the country and every conceivable background have given of their time and of their expertise and considerable talent to participate in this process.

This system was recently reviewed by the President's Task Force on the Arts, which President Reagan organized when he first came into the office. At the outset, there were considerable questions on the part of the members of the task force about the peer review system. Yet, I think that it can safely be said that at the end of the task force in their final report this was one of the aspects of the endowment that was roundly cheered by the members of the task force.

Mr. Chairman, it may be a coincidence that the past 20 years have been the golden age for the arts in the United States. It may just be a coincidence that every field in the arts is doing more and doing it better. It may also be a coincidence that American artists in every field are coming into their own. And it may be a coincidence that American arts and arts institutions are recognized now throughout the world as among the finest in their fields. It may be a coincidence that every State now has State arts agencies and that those arts agencies' total contribution this year will probably be more than the total Federal contribution.

It may be, further, a coincidence that, according to the Harris Poll, 92 percent of the Americans believe now that the arts are important in their daily lives as pertaining to the quality of their lives, that 89 percent of the people in this country polled believe that the arts are important to the business economy, and that 72 percent of the people polled said that they would gladly give $5 more in their taxes if it were to go for the support of the arts.

This may all be a coincidence, Mr. Chairman, but I doubt it. This Congress in its wisdom knew 20 years ago what it was doing in this program. It has achieved the success which you, the Members of the Congress, had hoped for. The authorization currently in effect has not only withstood and supported the advancements of the past 20 years but has been so well drawn by this Congress that it is elastic enough to encompass all the foreseeable changes.

This is the reason I have come to you today from the heartland to tell you what this agency means to us, to all of us in this country, not just the large institutions in the big cities, but in cities and towns large and small and institutions and individual artists throughout this country. It is because of this that we respectfully ask this honorable body to reauthorize the National Endowment for the Arts for the next 5 years along the lines that we have suggested.

Mr. Chairman and members of the committee, I hope you would permit me to thank you for the privilege of appearing before you and for the time which you are devoting not only in this hearing but also to the consideration of this vital question.

Thank you, Mr. Chairman.

[Prepared statement of William Blair follows:]

PREPARED STATEMENT OF WILLIAM BLAIR ON BEHALF OF THE AMERICAN ARTS ALLIANCE

Mr. Chairman and members of the joint Subcommittees: The American Arts Alliance—an advocacy organization representing professional arts institutions in the fields of theater, opera, symphony orchestra, dance, and the visual arts—is pleased to present testimony on behalf of reauthorization of the National Endowment for the Arts.

First we would like to commend the Subcommittees for their decision to take a serious and thoughtful look at the mission of the Endowment and how the agency can best continue to serve the American people. This hearing, the third in a series held jointly by your Subcommittees, provides us with the opportunity to address the Administration's recommendations for reauthorization and at the same time to reflect on the role of the Endowment in the phenomenal growth of the arts.

During the past 20 years, this country has witnessed the emergence of manifold quality arts institutions. Prior to 1965, the arts, located primarily in large metropolitan areas, were not accessible to the majority of Americans. Now professional arts institutions exist in small communities across the land and tour to those areas lacking resident companies of their own. The explosion of arts institutions and audiences since 1965 has been aided in large measure by the Endowment, and proves the existence of a national interest in the arts, an interest that had long gone untapped.

ADMINISTRATION PROPOSAL

The Endowment's influence in catalyzing the growth of the arts is due largely to its finely crafted enabling legislation, which, approved in 1965, has given the Endowment the latitude to work with both direction and flexibility. In testimony before a May 2 hearing of these Subcommittees, current Chairman of the National Endowment for the Arts Francis Hodsoll said the existing legislation "provides the Agency with ample authority to conduct its business" and needs no "substantive revision."

The American Arts Alliance firmly endorses that position, as well as the Administration's proposal for a five-year reauthorization. However, the Alliance does take issue with two fundamental provisions of the Administration's recommendations—namely, future Arts Endowment funding levels and the proposed elimination of the Institute of Museum Services (IMS).

The Endowment funding levels the Administration has recommended for 1985–1990 are far below those approved by Congress in 1980 for 1980–1985. As a substitute, the American Arts Alliance proposes $175,000,000; $190,500,000; $207,000,000; $227,000,000; and $250,500,000, the exact figures approved in the authorization for the 1980–1985 period. In the current environment of budgetary restraint, we are fully aware not only of the need for Congress to review spending priorities, but moreover to act in a fiscally responsible manner. Our request, which proposes no increases from the levels Congress committed itself to five years ago, meets that responsibility while providing modest but reasonable growth at the Endowment.

Our other objection to the Administration's reauthorization proposal is on the provision eliminating the Institute of Museum Services. This agency has provided museums with vital ongoing operations support—we look to the wisdom of Congress to preserve the IMS, thereby protecting our nation's museums.

While we oppose the Administration's funding levels and the plan to eliminate the IMS, we do endorse the suggested increase of the Chairman's authority for action grant approval and changes in the Arts and Artifacts Indemnity Act.

The Chairman's Actions, emergency grants which the Chairman makes without the prior approval of the National Council on the Arts, would be well-served by an increase from $17,500 to 30,000. Likewise, the Arts and Artifacts Indemnity Act, the plan under which the U.S. government works as an insurance company for art on loan in travelling exhibitions, would benefit from proposed changes to increase the authority for the aggregate level of outstanding insuredness from $400 million to $650 million and to establish a permanent indefinite appropriation for the prompt payment of claims of $100,000 or less.

Aside from these provisions and other minor technical changes, we feel that the existing authorizing legislation will capably guide the Endowment through its next five years.

In addition to addressing the specific legislative changes proposed, these oversight hearings provide an excellent forum in which to examine the Endowment from the perspective of arts institutions. The Endowment's ability to meet the changing needs of theaters, opera companies, dance companies, symphonies, and art museums has been remarkable. Its potential to continue to do so is now the object of your attention—an attention more clearly focused by examination of the Endowment's past performance in this area.

THE EVOLUTION OF THE ENDOWMENT AND THE ARTS IN AMERICA

Among the most significant of the Endowment's influences on the arts community has been the proliferation of new institutions. Nonprofit theaters have multiplied from the handful that existed in 1965 to over 250 today, and during the same period, 115 institutions were added to the orchestral field. The past decade provided enormous growth in dance and opera, when the number of opera companies expanded by 44 percent and the preponderance of the 125 professional dance companies now in existence were founded and grew to maturity. Similar increases occurred in the number of visitors to art museums, and the number of participants in museum classes, tours, and other educational activities.

AUDIENCE DEVELOPMENT

Growth in the arts has ushered in a new era of audience participation. According to the National Endowment for the Arts' "Five-Year Planning Report, 1980," audiences for nonprofit theater increased by 12.6 million from 1965–1984; by 12.5 million between 1965 and 1983 for symphony orchestras; by 6.4 million between 1969 and 1982 for opera; and by 15 million between 1965 and 1983 for dance.

A national survey recently conducted by Louis Harris & Associates that touched on audience attitude as well as size and other factors, showed that 92 percent of the American people believe the arts are important to the quality of life in their communities, and 89 percent consider the arts important to the business economy of their communities. Perhaps the staunchest measure of commitment is that a majority of the adult population indicated a willingness to pay additional taxes to support the arts.

ARTISTIC EXCELLENCE

The 1965 authorizing legislation contained a mandate for the Endowment to support "projects and productions which have substantial artistic and cultural significance, giving emphasis to American creativity and cultural diversity and the maintenance and encouragement of professional excellence." The improved quality of artistic productions that now prevails and the expanded opportunities of arts institutions to achieve their full potential is clear evidence that the Endowment has met its challenge.

One of the most impressive success stories is that of nonprofit theater, which has moved to the position of having fostered the development of dramatic works that every year for the past decade have won the Pulitzer Prize for drama. The nonprofit theater's amplification of uniquely American voices and expressions has been supported by the Endowment's involvement in programs to commission new works and to support resident professional theater companies. For instance, the Goodman Theater in Chicago, IL, one of the oldest resident professional theaters in the country, is a recognized leader in introducing major productions developed through ongoing relationships with such contemporary playwrights as David Mamet, John Guare, and Edward Albee. Endowment support has allowed it to expand developmental studio productions, opportunities and salaries for artists, and rehearsal time.

In the field of opera, the Endowment's New American Works initiative has helped support the creation of contemporary works that reflect our beliefs, concerns, environment and traditional American character in all its diversity. One such work, produced by the Virginia Opera Association in Norfolk, Virginia with support received from the Endowment in 1984, was based on the life of Harriet Tubman and her heroic escape from slavery on the Underground Railroad.

Symphony and dance have also benefitted from Endowment support of new works. As an example, the Endowment provided the San Francisco Ballet with money to produce choreographer Michael Smuin's "A Song for Dead Warriors," a poetic and sad tale of a young Indian's tragic life, a tale based on Mr. Smuin's Montana boyhood. The Louisville Orchestra received money from the Endowment for presenting American contemporary music.

These projects are vital to our cultural life as well as to a company's integrity and creative development. But they take time and they take money, two scarce commodities in today's arts world. By earmarking special funds for support of creative development, the Endowment has been pivotal in expanding artistic horizons. Just as importantly, Endowment funding has provided a small financial cushion to enable artists and arts institutions to experiment without running the risk of financial ruin.

Concurrent with the development of arts organizations and the range of their artistic endeavors has been an expansion in the career opportunities of young American artists. Only a generation ago it was nearly impossible for artists to find necessary training in this country, and the difficulty of finding work sent many individuals abroad or looking for careers in other fields. Noted opera composer Carlisle Floyd this spring told a congressional committee that when he began his career, only three companies existed that could offer him the exposure necessary. He pointed out that largely with the help of Endowment initiatives, that number has risen to 25.

Through its peer panel system, the Endowment has created a unique mechanism that brings together artists and administrators with expertise in a particular field to review and judge applications for Endowment money. Not only has this resulted in well-reasoned and informed decision making, but it has also served as a barometer for the Endowment in identifying and efficiently meeting the changing demands of evolving arts institutions. This closely knit tie with the artistic community means that the Endowment is sensitive to new directions and trends and can adapt its policies to provide leadership and guidance.

OUTREACH AND ACCESS

The Endowment's 1965 enabling legislation contained many mandates. In addition to directing the agency to lead the way in artistic excellence, it called on the Endowment to support "workshops that will encourage and develop the appreciation and enjoyment of arts by our citizens" and "programs for the arts at the local level"—that is, to pioneer in making the arts more accessible to the American people.

The Endowment's support of outreach and education programs provides individuals unfamiliar with the arts an access not otherwise available. Outreach programs have allowed theaters to offer senior citizen discounts and free plays in parks and hospitals; opera and dance companies to tour the nation and take their works into areas which have no resident professional companies; museums to charge admissions far below their actual operating expenses and in many cases, to offer a pay-what-you-wish admission policy; and orchestras to bring their music into public schools and provide free lunchtime concerts.

One such program at the Dallas Symphony Orchestra, operated with Endowment support, offers youth concerts, run-out concerts, audience development programs, and community services targeted at minority audiences and handicapped children. And similarly for the Richmond Symphony in Richmond, Virginia, Endowment money has supported statewide touring and run-out concerts.

Increased exposure has come to the arts not solely through live performances being made available to greater numbers of people, but also through the increased amount of arts programming by the media. The Endowment Dance Program supported a public television series on contemporary dance that provided broad exposure of the best and most varied array of American dance. Televised performance is certainly no substitute for a live production, but by familiarizing audiences with new artistic forms, these programs have spurred greater attendance at live productions.

In FY 1980, Endowment grants supported *Dance in America*, a television series on America's native choreographers and dance programs. A single program featuring Twyla Tharp was seen by 3½ million viewers. Similar programs have focused on opera, and have broadened that art form's appeal.

PUBLIC-PRIVATE PARTNERSHIP

In addition to generating increased artistic opportunities, the Endowment has catalyzed greater economic support for the arts in America. Endowment money has served as an imprimatur to potential private funding sources, verifying to them that indeed, art is important and that the institutions receiving Endowment funding merit recognition and support.

Henry C. Rogers, Chairman of the nation's fifth largest privately held public relations firm Rogers & Cowan, testified recently at a hearing of the House Interior Appropriations Subcommittee on National Endowment for the Arts FY 1986 appropriations. He said that the National Endowment for the Arts has exercised "at the highest level a degree of leadership that has stimulated excellence in the arts in a wide variety of fields. Representatives of the corporate community have continued to look to the Endowment to give a stamp of approval, the acknowledgement that a particular endeavor has artistic merit worthy of support. Its reviewing process and ability to make qualified judgments are highly respected by the business sector."

Endowment funding, by requiring recipient institutions to match federal dollars with private dollars in new or increased contributions, has helped put in place a framework of public-private partnership for funding the arts. Speaking of his involvement in the raising of $55,000,000 in private funds for the Los Angeles County Museum of Arts, Mr. Rogers said "I do believe that the raising of these funds would never have been possible without the essential support that we have received from the National Endowment for the Arts."

CONCLUSION

The Endowment has been important in bringing about the growth of arts organizations and audiences, furthering the excellence of artistic production, and enhancing the financial stability of nonprofit performing and exhibiting institutions. Underlying these specific changes is a commitment to the principle on which the Endowment was founded—the principle that the arts are important to a nation because they teach lessons as old as civilization itself; they mirror the society of which they are a part; and they enrich and enoble the lives of its citizens. As stated in the Endowment's authorization, "it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent." It is that principle which we must remain committed to as a nation and which the Endowment, with full dedication and with the help of the reauthorization proposals herein described, must continue to serve.

Mr. WILLIAMS. Thank you, Mr. Blair.

Ms. Stover.

Ms. STOVER. Mr. Chairman and members of the committee, thank you for the opportunity to submit testimony concerning the reauthorization of the Institute of Museum Services, the National Endowment for the Arts, and the National Endowment for the Humanities.

I am representing the more than 500 museums in the State of Texas and the more than 8,000 museums in the Nation. These museums have a combined constituency of 100 million people.

On behalf of these museums and their constituencies, we are here in response to the administration's proposal for the reauthorization of the National Foundation on the Arts and the Humanities. Certainly the museum community supports the plan to reauthorize the NEA and the NEH for the next 5 years and to increase the aggregate amount of funds that can be obligated through the Arts and Artifacts Indemnification Program from $400 million to $650 million.

However, museums do respectfully object to five aspects of the proposal for reauthorization. We urge the subcommittee to make the following adjustments:

One, reauthorize the Institute of Museum Services for 5 years.

Two, place no caps on the appropriation for the National Endowment for the Arts and the National Endowment for the Humanities, and instead write the budget authority for the NEA and NEH as "such sums."

Three, retain the crucially important phrase in the authorizing act, paragraph 6, section 2, that states "museums are vital to the preservation of our cultural heritage and should be supported in their role as curator of our national consciousness." We feel like it would definitely be a mistake for this to be omitted.

Four, maintain at NEA and expand to NEH the portion of the museum program which allows museum program grants to be used by museums for the renovation of collection facilities.

Five, increase from $50 million to $75 million the amount of funds that can be obligated to an individual exhibition through the Arts and Artifacts Indemnification Program.

Gentlemen, we ask you to closely consider the following argument. Our foremost concern with the administration's proposal for the reauthorization of the National Endowment for the Arts and Humanities is its plan for doing away with the Institute of Museum Services, frequently referred to by its acronym of IMS. The IMS meets a critical need in the museum field with its general operating support funds. General operating support funds are the most difficult to obtain and certainly the most important.

General operating support funds are the funds that are used to keep the doors open, the lights on, the climate controlled, and to meet the minimum staffing requirements of museums and their administrative needs. These are certainly not glamorous tasks, but they are extremely necessary.

Funding museums has always been a challenge. Museums have traditionally relied upon the private sector and corporate support, both encouraged, as you know, by tax incentives, to provide the bulk of their funding. Individuals and businesses would much rather fund splashy exhibitions or programs or the purchase of art or artifacts than they would like to provide funding for salaries or electricity.

Obviously, the Federal Government cannot provide operating support to every museum in the Nation. The IMS competitive grants program, with its outstanding peer review system, makes a very positive impact in several ways.

The IMS provides a needed boost to small and midsize museums that are extremely competent but less resilient to local economic situations. These museums are not as readily funded by corporations or foundations.

Second, IMS, again on a competitive basis, provides general operating support funds to major museums that serve entire States, entire regions of the country.

These IMS grants act as a catalyst, a good housekeeping seal of approval, which motivate additional financial support from the private, corporate, and public sectors of our country.

Finally, through the IMS general operating support awards, the Federal Government makes a statement to the Nation about the importance of museums to the cultural well-being of our country. This support says that museums and the quality of life that they promote are for all Americans, not just for the wealthy.

The difference between general operating support funds as provided by the IMS and project support funds as provided by NEA and NEH is a distinctive one. The two types of funding do not overlap and they are equally important. Museums must be kept open as institutions where art and artifacts are collected, stored, and preserved as provided for in grants from the Institute of Museum Services. At the same time, project support grants are needed to interpret these collections, to exhibit them to the public; and these are the grants that we have received from NEA and NEH.

We support your efforts to reduce the Federal deficit, but cutting an agency that is vitally important to the museums of our Nation, an agency that operates effectively and meaningfully on a skeletal budget is not, in our opinion, a desirable solution. On behalf of the museums of this Nation, we implore you to support the reauthorization of the Institute of Museum Services for 5 years.

[Prepared statement of Amanda Stover follows:]

Prepared Statement of Amanda Stover, Texas Association of Museums

Chairman Williams and Members of the Committee: Thank you for the opportunity to submit testimony to you concerning the reauthorization of the Institute of Museum Services, the National Endowment for the Arts, and the National Endowment for the Humanities.

I am representing the more than five hundred museums in Texas and the more than 8,000 museums nationwide. These museums have a combined constituency of 100 million people.

On behalf of these museums and their constituencies, we are here in response to the Administration's proposal for the reauthorization of the National Foundation on the Arts and the Humanities. Certainly the museum community supports the plan to reauthorize the NEA and the NEH for the next five years and to increase the aggregate amount of funds that can be obligated through the Arts and Artifacts Indemnification Program from $400 million to $650 million.

However, museums object to four aspects of the proposal for reauthorization and urge the Subcommittee to make the following adjustments:

Reauthorize the Institute of Museum Services for five more years

Place no caps on the appropriation for the National Endowment for the Arts and the National Endowment for the Humanities, and instead write the budget authority for the NEA and NEH as "such sums"

Retain the crucially important phrase in the authorizing act, paragraph 6 sec. 2, that states, "museums are vital to the preservation of our cultural heritage and should be supported in their role as curator of our national consciousness."

Maintain at NEA, and expand to NEH, the portion of the museum program which allows museum program grants to be used by museums for the renovation of collection facilities

Increase from $50 million to $75 million the amount of funds that can be obligated to an individual exhibition through the Arts and Artifacts Indemnification program.

Gentlemen, we ask you to closely consider the following argument. Our foremost concern with the Administration's proposal for the reauthorization of the National Foundation on the Arts and the Humanities Act is its plan for doing away with the Institute for Museum Services—frequently referred to by its acronym IMS. The IMS meets a critical need in the museum field with its General Operating Support Grants. General Operating Support funds are the most difficult to obtain and, yet, the most important.

General Operating Support funds are used to keep the doors open, the lights on, the climate controlled, and to meet the minimal staffing and administrative needs of museums—not glamorous tasks, but absolutely necessary.

Funding for museums is always a challenge. Museums have traditionally relied upon private sector and corporate support, both encouraged by tax incentives, to provide the bulk of their funding. Individuals and businesses would much rather give money for a splashy exhibition, purchase of a painting or artifact, or presentation of a program than for electricity or salaries.

Obviously the federal government cannot provide operating support to every museum in the Nation. The IMS competitive grants program, with an outstanding peer review system, makes a very positive impact in several ways:

1. The IMS provides a needed boost to small and mid size museums that are extremely competent but less resiliant to local economic situations than are major museums. These smaller museums also tend to be less readily fundable by foundations and corporations. Furthermore, all museums in their broadest sense are eligible to apply such as zoos, arboretums, and botanical gardens.

2. IMS, again on a competitive basis, provides General Operating Support funds to major museums serving entire regions of the nation.

3. IMS grants serve as catalysts, good housekeeping seals of approval, which motivate additional financial support from the private, corporate, and public sectors.

4. And finally, through the IMS General Operating Support awards, the federal government makes a statement to the nation about the importance of museums to the cultural and educational well being of our country. This support says that museums, and the quality of life they promote, are for all Americans—not just the wealthy.

The difference between General Operating Support funds as provided by IMS, and project support as provided by NEA and NEH, is a distinctive one. The two types of funding do not overlap and are equally important. Museums must be kept open as institutions where art and artifacts are collected, stored, and preserved as provided for in grants from the Institute for Museum Services. But, at the same time, project support is needed to interpret and exhibit collections as is provided for in grants from the National Endowment for the Arts and the National Endowment for the Humanities.

We support your efforts to reduce the federal budget, but cutting an agency that is vitally important to the nation's museums, an agency that operates effectively and meaningfully on a skeletal budget is not a desirable solution. On behalf of the museums of the United States, we implore you to support the reauthorization of the Institute of Museum Services for the next five years.

Mr. WILLIAMS. Thank you very much.

Dr. Hardison.

Mr. HARDISON. My name is Dr. O.B. Hardison. I am chairman of the National Humanities Alliance, which is an organization representing 54 professional societies in the humanities, plus library groups, plus other groups interested in the humanities, including the Federation of State Councils in the Humanities.

We estimate that there are approximately 250,000 scholars and members of professional humanities organizations in the country. We have no estimate of the other humanities population of the country, but it is extraordinarily large.

I have also been asked to say that the American Council of Education, representing American colleges and universities, joins with us in this testimony.

As part of my testimony, I have already submitted a sampling of statements by various humanities organizations about their current priorities and their sense of what is needed in the future. I also at this time will submit and will make sure that the committee receives copies of a document called Funding of Humanities Activities in the United States, prepared by Kenneth L. Goody, consultant with the Rockefeller Foundation.

Mr. WILLIAMS. We will accept that for our files. Thank you for submitting it to us.

Mr. HARDISON. And a second document which was prepared by the National Humanities Alliance entitled "Priorities for the Humanities." This document is quite important. It provides the foundation upon which my testimony is based.

In the winter and spring of 1984–85, the National Humanities Alliance, with the help of a grant from the Rockefeller Foundation, held hearings on priorities in the humanities in four cities throughout the United States, Boston, Los Angeles, Atlanta, and Chicago. It also mailed questionnaires to approximately 200 colleges and universities throughout the United States, including junior colleges, 4-year colleges, full-scale universities, rural institutions, urban institutions, et cetera. We wanted to know what humanists felt about the National Endowment for the Humanities and particularly what they felt about future priorities for the Endowment.

We were very gratified to discover from both the hearings and the responses to the questionnaires that, in spite of their tendency to be rather contentious, the humanists came together and agreed that the National Endowment for the Humanities has compiled a remarkable record since its founding in 1965. It has been extraordinarily helpful in providing what I would describe as discretionary funds for the humanities. Let me define what I mean by that statement.

The Goody document to which I referred earlier estimates that about $2.9 billion per year is spent on the humanities in academia in this country. Most of this money goes for instruction, for facilities, for processing students, for preparing educational materials and the like. This is the bread and butter of the humanities. But in addition, there is money spent to underwrite new projects, to underwrite innovation, to underwrite outreach programs, to support specialized research and the development of new insights into the humanities. This is what I mean by discretionary money.

The Goody report, which draws on figures compiled by the National Endowment itself, estimates that in 1980, $15 million of discretionary money came from the corporate sector; $25 million from the private sector; and $150 million from the National Endowment for the Humanities. Now, this is a very small amount compared to $2.9 billion total expenditures on the humanities, but it is a central amount in terms of maintaining the vitality of the humanities, maintaining knowledge of areas that are on the cutting edge of the various disciplines that the humanities represent.

The National Endowment has been extraordinarily important. It is a perfect example of what I would call the trigger effect in Government spending. It doesn't take much energy to pull the trigger of a gun, but it releases an enormous amount of energy. It doesn't take much money to do a great deal of good in the humanities. It is spread across the entire United States.

In addition to feeling that the National Humanities Endowment has done its job well, the people who appeared at our hearings and answered our questionnaires identified five major interest areas in the humanities. These are basic skills and general education, basic tools and resource preservation, individual scholarship, State and public programs, and international understanding. Some of these areas are areas where the Humanities Endowment has always operated with great distinction. Others are areas where it is just beginning to explore the possibilities.

In the field of general education, for example, we feel that the record of the last administration of the National Endowment was very distinguished indeed. The program of seminars for high school teachers, instituted under the leadership of Dr. William Bennett, made a tremendous difference not only in the sense of the importance of substance in high school teaching of the humanities but in the morale of high school teachers generally. We feel that this program is so successful that there ought to be opportunities to expand it in the future. This foreshadows a recommendation I will be making shortly about funding of the National Endowment for the Humanities.

In the area of basic tools and resource preservation, I needn't discuss the Basic Tools Program; we all agree it is fine. It is doing exactly what it should do. The Humanities Endowment, however, has recently recognized that the problem of preservation is one of increasingly national scope. The Endowment has set up a new division of preservation to cope with it. This division is initially funded at $5 million. The $5 million will be enough to examine different programs and strategies in preservation, perhaps to set up a few pilot programs; but it is utterly inadequate to making a decisive difference in the problem of deteriorating books, manuscripts, and other records.

Incidentally, in this connection let me say that we think preservation should be recognized from the beginning to include artifacts as well as books and manuscripts. But we also feel that, until the program is funded more adequately, the priority should go to books and manuscripts because it is these which are deteriorating most rapidly.

In the field of individual scholarship, we are dealing mostly with fellowships. There is disagreement about the intensity of competition for the available fellowships, not only from the Endowment but from other sources. There is general agreement that the Fellowship Program of the Endowment is an excellent one but that it could be enlarged without compromising the standards of excellence that have been established.

I might add that there is agreement not only from the National Humanities Alliance but also from the Heritage Foundation in a report dated 1981 on this subject.

On State and public programs, we think that the State programs are almost models of their kind in general, although, of course, there are stars and also lesser performers in the State councils. We recognize that the State councils for the National Endowment for the Humanities have felt that an informal relation with their State governments was better than a formal relation with their State governments. We feel that on the basis of the exemplary record that the best of them have compiled, that policy should be retained.

In public programs, we feel that the Endowment has supported a great many very useful programs which have had a great deal of outreach. I am thinking of things like the King Tut exhibition, which was seen by millions of Americans. "Shakespeare: The Globe and the World," toured the entire United States. The current Caravaggio exhibit is a superb one. In the field of the media, I am thinking of programs like "Booker," which was a very fine television program on the life of Booker T. Washington. "Mark Twain's Life on the Mississippi" is another example of a superb public program.

But we feel in this area the record of the National Endowment for the Humanities has been one of a certain degree of timidity. Public programs are expensive. They are risky. They are complicated. To mount them successfully requires almost inevitably collaborations among many agencies and individuals.

The first thing that is needed for a more vital public program thrust by the Endowment is vision on the part of the chairman of the Endowment. I don't think this is related to reauthorization legislation. But the second, obviously, is sufficient funds so that one can make a significant difference in the public program area without having to compromise other extraordinarily valuable programs. This comes back again to funding.

I might add as a footnote that a byproduct of our timidity in this area is the fact that we have consistently over the past 20 years derived much of our finest public television programming from Great Britain. I can recall in the mid-1970's an occasion when there was actually a public demonstration by American Actors Equity because of a rumor that we were going to be supporting the BBC Shakespeare series through the National Endowment for the Humanities. We did not do that, but the fact that there was this demonstration indicates the deep level of concern that we have in this country about the degree to which we are supporting public outreach.

We do recommend that the Endowment look into developing and enlarging its programs for international understanding. We at the National Humanities Alliance are not clear on whether this would require any changes in the language of the authorizing legislation.

We are of the opinion that no changes are needed. What is needed, again, is vision and initiative on the part of the Chairman of the Endowment.

I come to our basic recommendations.

First, we feel that the language of the current legislation has proven itself over the years. We are of the opinion that, if it ain't broke, don't fix it. It is working well. It is flexible enough to adapt to change. It is definitive enough to permit close and responsible congressional oversight.

We feel that the definition of the humanities, which begins the legislation authorizing the National Endowment for the Humanities, is a satisfactory definition. It has stood the test of time. Humanists will generally agree to it. Every humanist you talk to can come up with a more elegant and more philosophical definition, but the minute humanist A has given that defintion, humanist B finds himself locked in mortal combat. So, the definition seems to be one that the community can accept.

Finally there is authorization level. We strongly recommend, in fact urge, retaining the authorization level that is written into the 1980 authorizing legislation, which would permit in 1985 a total authorization of, I believe, $247 million, if you count the various categories that go into that.

We recognize that it is unlikely this level will be reached in the next 5 years, but we urge that flexibility be allowed the Endowment to expand the programs that I have mentioned in education and preservation and public programming if and when more funds become available. We would also like to see flexibility to expand other programs as they have proven their value.

We have a few lesser recommendations as far as the National Endowment for the Humanities goes but very important recommendations as far as the cultural situation of the country goes.

First, we warmly support the reauthorization of the Institute of Museum Services. I cannot improve on Ms. Stover's comments, so I will simply record our support.

We recognize that there are topics in the air that have been discussed in relationship to NEH. I will mention them briefly to conclude my testimony.

There has been some question in the Senate about the qualifications for council members, and wording has been recommended to define the qualifications needed more specifically. We have no problem with that, but we want to make it clear that under no circumstances does anyone in the humanities community want to limit qualification to the council to people who have Ph.D's or who have scholarly bibliographies. We believe deeply the humanities are the possession of all the people. We want to make sure that no wording implies that you have to have some special degree to be on the council.

We support peer review warmly. It has worked very well. It is not perfect, but most other systems we have seen proposed are less perfect.

We support the idea of retaining the challenge grants for construction in the current legislation. We are not convinced that, given the financial situation, it is necessary to allow challenge grants for new construction. Renovation, which is now permitted, seems sufficient to us.

Finally, I have already stated that we support the position of State councils, that their relationship to State government should remain informal. There is a proposal in the Senate bill to increase the number of members appointed by State government to the councils to 6, or 25 percent of the membership of the State councils. We understand that State councils can live with this. We do not oppose it.

Thank you very much.

[Prepared statement of O.B. Hardison follows:]

PREPARED STATEMENT OF DR. O. B. HARDISON, JR., CHAIRMAN, NATIONAL HUMANITIES ALLIANCE

Mr. Chairman: It is a pleasure to have the opportunity to testify before your committee on the reauthorization of the National Endowment for the Humanities.

My name is O. B. Hardison. I am Chairman of the National Humanities Alliance, which represents 54 professional humanities organizations. I am also University Professor of English at Georgetown University and hence a practicing humanist. Prior to joining the Georgetown faculty I was Director of the Folger Shakespeare Library here in Washington. In these and other capacities I have had an opportunity to observe the National Endowment closely for the last 15 years.

I will add that the American Council on Education (ACE) has asked that the National Humanities Alliance represent it at this hearing and supports the testimony given below.

Finally, although I speak as Chairman of the National Humanities Alliance, our organization is large and diverse. It is probable that some of the positions I have taken here do not fully represent the positions that would be taken individually by one or more of our member organizations if they were here to testify.

IMPORTANCE OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

The humanities form the center of the high school and undergraduate higher-education curriculum in the United States. Through their humanities courses students learn about their historical roots, their heritage of social and political values, the richness of the cultural world surrounding them, and the diversity of human experience. The humanities encourage inner development, and they also encourage the development of informed, tough-minded citizens who are capable of participating fully in all aspects of the democratic process.

The humanities therefore have a much greater impact on American society than the relatively small sums of money involved in the reauthorization of the National Endowment for the Humanities might suggest. Grants by the Endowment are multiplied hundreds and even thousands of times in the classroom through new ideas that keep the humanities lively, through books and other teaching materials that reflect these ideas, and through the personal influence of teachers who have benefitted directly from the grants.

The National Endowment for the Humanities also reaches beyond the classroom through the State Humanities Councils, through film and other media, and through exhibitions and publications. The report "To Reclaim a Legacy" issued in 1984 by Dr. William Bennett and a panel of nationally distinguished educators and humanists initiated a nationwide review of the humanities in American undergraduate education.

The Endowment's program of summer seminars for high school teachers has been widely acclaimed by educators and administrators at all levels of the curriculum and has been so popular that private foundations have stepped forward to supplement National Endowment funds. Another dramatic example of the effectiveness of Endowment programs is the "Literary Classics of the United States," which offers fine one-volume editions of the works of great American authors. This venture has been a financial as well as a critical success, demonstrating popular interest in the works and authors published. To date 25 volumes have been published. Because the cost of the volumes is kept low, private citizens have been able to buy them along with public libraries and school and college libraries.

The National Humanities Alliance believes that the humanities are vital to the quality of American life and that the shared experience they provide makes a direct contribution to keeping our complex, pluralistic society a single nation rather than a collection of heterogeneous and competing interests. It believes that the National Endowment for the Humanities has made a substantial and effective contribution to these ends in a great many areas ranging from improvement of the public school curriculum to sponsoring research into poorly understood areas of human knowledge from archeology to linguistics. Its state programs are models of the combination of public interest and excellence and have, since their inception, consistently enlarged the circle of American citizens engaged in exploring humanistic questions. Finally, the Endowment has supported many first-class public programs, including large-scale museum exhibitions and films of American literary classics, in spite of the fact that its funds have always been inadequate to systematic and extensive support of media programming.

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

It is estimated (Goody, p. 4) that in 1980 America spent $2.9 billion on the humanities in higher education out of a total higher education budget of $45 billion. Although $2.9 billion is a small percentage of the total, it is not trivial. Most of the expenditure was for instruction, plant (offices and classrooms), and library facilities. In other words, very little went for preservation, research, support of major scholarly projects, upgrading of courses and methods, or public humanities programming.

Activities of the latter sort are normally supported by special funds, especially restricted grants and contributions. These funds have always been scarce. In 1980 around $25 million was granted to the humanities by foundations, and around $15 million by private business.

With a budget in 1980 of approximately $150 million, the National Endowment for the Humanities was clearly the most important source in 1980 of discretionary funding for the humanities. In other words, it was, *de facto* the most important funding agency in the United States supporting preservation, humanities research, upgrading of humanities instruction, innovation, and scholarly and public projects. In spite the fact that its budget was small compared to the overall national expenditure of $2.9 billion for the humanities, its effect was substantial in 1980 and remains substantial in 1985.

Reauthorization provides an opportunity to review the work of the agency being reauthorized. From the point of view of the National Humanities Alliance and most of its members, the record of the National Endowment since its establishment in 1965 has been outstanding. It has consistently supported projects and individuals of the highest quality, it has taken its mandate to spread humanistic learning among the general public seriously, and its history has been remarkably free of the sort of blunders than become public embarrassments.

BASIC RECOMMENDATIONS

The National Humanities Alliance endorses without qualification the reauthorization of the Endowment for a five-year period.

It further recommends that the wording of the previous (1980) authorizing legislation be retained. Changes should be limited to technical adjustments made necessary by experience since the last authorization, and they should be kept to a minimum. In the opinion of the Alliance, the original legislation has proven sufficiently well defined to allow full congressional oversight and to provide guidance for the Endowment. At the same time, it has been sufficiently flexible to permit the Endowment to adjust to changing conditions.

The Alliance also recommends that the authorized ceiling for fiscal year 1985 of $247 million provided in the 1980 authorizing legislation be retained in the current reauthorizing bill. The Alliance recognizes that for the next few years this target will not be met, but for reasons given below, it suggests that the opportunity should exist for enlargement of exceptionally effective programs if and when funds become available.

The Alliance supports the provision in the Senate version of the reauthorizing legislation for annual percentage increases in the Endowment's funding to offset inflation, but it recommends that these be considered minimal increases rather than ceilings by the House of Representatives. It further recommends report language stating that if new programs are approved for the Endowment, they be funded with new appropriations rather than by reductions in current programs, which are already hard pressed.

SUBMISSIONS

I have brought several items to this hearing which I have submitted along with my testimony in the hope that they will prove helpful to the Committee. The first is the summary of information gathered by the National Humanities Alliance with the aid of a grant from the Rockefeller Foundation during the winter and spring of 1984. It is based on a questionnaire mailed by the Alliance to some 200 (or roughly 7 percent) of the nation's postsecondary institutions, followed by hearings in four cities - Boston, Chicago, Atlanta, and Los Angeles. The purpose of the hearings was to solicit comment from as wide and diverse a cross-section of the humanities community as possible on current and future needs of the humanities.

The resulting document is titled "Priorities in the Humanities." It speaks directly to concerns appropriate to reauthorization. It is supplemented by a series of graphs which provide detailed information concerning the needs of the humanities as perceived by the various groups that answered the questionnaire. I also call the attention of this Committee to a second document titled "The Funding of Humanities Activities," prepared by Dr. Kenneth L. Goody, consultant to the Rockefeller Foundation, in July, 1983. These two documents contain much of the financial and statistical information on which my testimony will rely. Since they are available to this Committee, my testimony will stress general policy issues rather than repeating the detailed information they contain.

When "Priorities in the Humanities" was published, a copy was sent to each member organization of the National Humanities Alliance. Each member organization was asked to examine the report and to submit an independent statement outlining the organization's special concerns. Roughly half of the members of the Alliance responded, and I have selected from these responses a few that seem to me to be especially pertinent to reauthorization.

DEFINITION OF THE HUMANITIES

As the Priorities document shows, no serious reservations were expressed during the Alliance hearings concerning the main thrust or the specific wording of the enabling legislation. This point applies directly to the statement in the original bill defining the humanities as "including, but not limited to" the study of: ". . . language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; comparative religion; ethics; the history, criticism, and theory of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to the relevance of the humanities to the current conditions of national life." [20 U.S.C. 952, Sec. 3(a)]

One sometimes hears criticism of this definition. However, it has stood the test of time remarkably well. It has proven sufficiently flexible to allow NEH to meet the needs of a many diverse constituents. it is an open definition that allows reasonable latitude for adapting to changing conditions. The hearings of the National Humanities Alliance suggest that it is generally accepted in the humanities community and should be retained.

PRIORITIES

A second aspect of "Priorities in the Humanities" that deserves notice in connection with reauthorization is its generally positive comment on National Endowment policies. When the National Humanities Alliance had collated both indirect testimony from its questionnaires and direct testimony from its hearings, it concluded that the major programs of the National Endowment correspond strikingly to the needs of the humanities community. These needs can be summarized under five headings:

(1) Basic Skills and General Education.
(2) Basic Tools and Resource Preservation.
(3) Individual Scholarship.
(4) State and Public Programs in the Humanities.
(5) International Understanding.

With the exception of the fifth item, the National Endowment is either currently supporting strong programs in each of the areas listed or has announced plans to develop appropriate programs. It should be noted, however, that although there is general agreement about the appropriateness of the main divisions of the National Endowment, there is some disagreement concerning the allocation of the total budget among the divisions. (See the graphs in "*priorities in the humanities.*")

BASIC SKILLS AND GENERAL EDUCATION

Before the Chairmanship of Dr. William Bennett, it could be legitimately argued that the National Endowment was paying less attention than contemplated either in the proposals of the 1964 Commission that created the blueprint for a National Endowment or in such recent and urgent calls for improvement of American secondary education as those issued as part of the Rockefeller Foundation's 1980 report "The Humanities in American Life." Under the impressive leadership of Dr. Bennett, however, this situation has been changed. The Endowment's program of summer seminars for high school teachers is one of the conspicuous successes of Dr. Bennett's administration. Its value has been demonstrated, and the National Humanities Alliance assumes that it will continue to be supported by the Endowment.

An example of the effectiveness of the summer seminar program for secondary teachers is the 1983 grant to Cornell University for a seminar in the American Constitution for high school teachers. Twenty-five teachers were eventually selected from throughout the country. During the seminar they used original documents to study the formation of the Constitution and the history of constitutional thought. Sessions were also devoted to the preparation of classroom materials for teaching the Constitution. The initial evaluation at the end of the seminar was extremely positive. What is more impressive is that the responses remained extremely positive in a follow-up evaluation in 1984, after the teachers had had an opportunity to share their newly developed knowledge and interests with their students. The seminar, in other words, made a difference. The difference extends beyond the teachers who participated in it to all of their present and future students.

The enthusiastic response of teachers to the Endowment's secondary education programs demonstrates a need far greater than can be met at current levels of funding. The Alliance recognizes the budgetary constraints under which all federal agencies must currently operate; but it strongly recommends that reauthorization be approved in a way that will permit expansion of exceptionally meritorious programs if and when budgetary constraints become less severe.

The current NEH program improves the understanding of teachers of the subjects they teach and hence their professional competence. It directly addresses the need, recognized almost universally today, to upgrade the quality—and the rigor—of American secondary education. It exemplifies the philosophy of using small amounts of federal money to make large improvements in society.

BASIC TOOLS AND RESOURCE PRESERVATION

The Alliance takes the position that the National Endowment's programs in support of basic research tools are well designed and well administered. Its Priorities report suggests that in order to provide stability for certain long-range projects such as a 10 year edition of a major author, three-year grants should be the policy rather than the exception, and that periodic reviews should focus on the success of the project in meeting its approved goals. This is a significant recommendation since large-scale humanities projects measure their progress in years rather than months.

PRESERVATION

Preservation is an area that the Alliance considers vital to the future of the humanities in America. The Alliance is gratified that in the past year the Endowment has created a new division of preservation. The Alliance has recommended from the beginning that "preservation" be understood to include artifacts as well as books and manuscripts, although it is clear that priority must be assigned to books and manuscripts unless and until funds adequate to a full-spectrum preservation program become available.

The new preservation division of NEH is to be funded initially at $5 million per year. The sum is perhaps adequate to setting up an organization and supporting studies of conservation technologies plus a few pilot grants. It is inadequate, however, to the dimensions of the task that will confront libraries and museums over the next twenty years. Again, the Alliance recognizes that current budgetary constraints make it impossible to allocate sufficient funds to preservation to meet recognized needs. It therefore again recommends that reauthorization not preclude the expansion of this fundamental activity at a time when more funds are available.

INDIVIDUAL SCHOLARSHIP

In 1984 the Endowment awarded 133 fellowships for individual research, 138 fellowships for college teachers, and 220 summer grants. In addition it supported 79 seminars for college teachers which reached 948 participants. The Alliance commends the National Endowment for the quality of its fellowship programs.

The Alliance notes, however, that the need for fellowships is far greater than the number available. Estimates as to the intensity of competition for available fellowships vary, but without question the competition is such that many deserving humanists are discouraged from seeking fellowships. If the quality of humanistic knowledge—and along with it the quality of teaching in the humanities—is related to the opportunities that humanists have for research, more fellowship support is desirable.

STATE COUNCILS AND PUBLIC PROGRAMS

The quality of state programs in the humanities is one of the brightest features of the work of the National Endowment. The Alliance recommends continuation of the partnership between the Endowment and the State Councils and also the annual allocation of a standard percentage of the Endowment's budget to the State Councils. It feels that the preference of the State Councils for continuing to have unofficial status instead of being official branches of state government should be respected in the light of their substantial achievements.

PUBLIC PROGRAMS

Many conspicuous successes in NEH sponsored public programming can be cited. Millions of Americans, for example, visited such museum exhibitions as "King Tut," "Shakespeare: the Globe and the World," and "The Art of Caravaggio." In the media area, such recent television programs as "Heritage: the Civilization of the Jews," "Booker," a study of Booker T. Washington, and Mark Twain's "Life on the Mississippi" deserve high marks. These examples show that when it puts its mind to public programming, the Endowment does an excellent job. Since public program support is permitted in the original legislation, the Alliance recommends no changes in the authorizing language.

As it takes this position, however, the Alliance notes two facts. In the first place public programming is extremely important if humanistic knowledge and interest are to be shared widely with the general public. And in the second place, quality public programs are expensive, risky, frequently controversial, and hard to administer. Often they must be collaborations among several individuals and agencies.

Unfortunately, except during the Chairmanship of Dr. Ronald Berman, the approach of the National Endowment to public programs has historically been less than aggressive. The price Americans pay for such an approach is that we import much of our better public programming from the British Broadcasting Corporation. At one time in the mid-70s rumors of Endowment plans to back the BBC Shakespeare series provoked a rally by outraged members of American Actors' Equity. The "plan" turned out to be unfounded rumor, but the feeling that America is excessively reliant on Great Britain for its public television programming runs deep.

The Alliance believes that existing legislation permits more aggressive support of public programming. If such support is to materialize, more active leadership must come from the Endowment's Chairman. The Chairman must, in turn, insure that the Endowment has sufficient funds to support a more ambitious schedule of public programs without having to reduce support for other high priority activities.

INTERNATIONAL UNDERSTANDING

"Priorities in the Humanities" recommends that NEH establish "a coordinating office to assess existing programs which address the international components of humanities scholarship" and to undertake a leadership role in developing international cooperation, grant programs, and agreements in the area of the humanities. The Alliance feels that the initial steps in this effort can be made without new legislation. Many of the later steps, which involve coordination, evaluation, and facilitation, can also be accomplished without special legislative authorization. The Alliance is not clear as to whether special NEH fellowship and grant programs for international activities are desirable, or whether the objective of increased international outreach can be achieved through existing programs. It therefore takes no position in relation to these areas.

ADDITIONAL COMMENTS

Questions have been raised from time to time about a number of other issues. Some of these questions may eventually come before this Committee. The Alliance therefore offers its opinions although they do not relate directly to the most immediate concerns of the Committee. While the Alliance does not speak in this section of its testimony for all of its constituent members, it believes that it is speaking for most of them.

(1) Qualifications of National Council Members: The Senate reauthorizing legislation contains new language designed to insure that only the best qualified individuals are appointed to the National Council of the Endowment. The Alliance warmly supports any and all efforts to insure the highest quality National Council possible. It does not, however, believe that the term "qualification" should be taken to mean "holding a higher degree" or "author of a scholarly study." It calls the attention of the Committee to the wording of the Senate version of the reauthorization bill [S1264]:

SEC. 4. The second sentence of section 8(b) of the Act is amended by inserting after "selected" the following: "from Citizens of the United States who are recognized for their broad knowledge of, or expertise in, the humanities and"

This wording is entirely satisfactory as long as it is not taken to require a PhD or a scholarly bibliography as a condition of service on Council. The humanities are the possession of all citizens. To imply otherwise would be to falsify their nature and do humanists, academic or otherwise, a disservice.

(2) Peer Review: In 1984 175 NEH review panels were convened using a total of 1,085 panelists. No figures could better illustrate the commitment of the humanities community to the peer review system. The peer review system is the best system devised so far for reviewing grant applications. It is supplemented at NEH by comments on specific grants from expert consultants and by staff - and eventually Council - review. There seems to be no alternative to peer review that promises to be as good. The Alliance strongly recommends reaffirmation in report language of the vital importance of peer review both in ensuring the quality of grants awarded and in maintaining the credibility of the Endowment in the eyes of the American humanities community.

(3) Standing Panels: There are pros and cons to long term panels. Such panels provide continuity. They can also become committed to projects and therefore be less than ideally objective. The Alliance recognizes, however, that long-term panels can be helpful for projects that are, themselves, long term, since panel members do not have to be reeducated each time a renewal request is made.

On the other hand, the potential for favoritism or simple inertia suggests that safeguards are needed. One safeguard that should be considered is establishing the first long-term panels on an experimental basis. Only after their work has itself been reviewed and evaluated should such panels be allowed to become standard. In any event the Alliance recommends that no panel should be allowed to continue more than three years.

(4) Challenge Grants for Construction: The Alliance feels that the current authorization, which allows NEH to make challenge grants for renovation but not for new construction, is sufficient and does not need to be changed. Only if appropriation levels for NEH grow far more rapidly than is likely over the next five years would it be desirable to review the challenge grant authorization language. This is, perhaps, a topic for the next reauthorization.

CONCLUSION

In conclusion, the National Humanities alliance endorses the position that the humanities are properly the core of American secondary and undergraduate education and the source of many of the common values that bind Americans together.

It accepts the argument that the humanities are the handmaidens of culture and a central factor in individual development. It notes that their importance in society is too often recognized only when they have been neglected and when the consequences of the neglect have become apparent, as was pointed out in relation to American undergraduate education by the Bennett report "To Reclaim a Legacy." The humanities are a powerful force for social betterment, and they should be encouraged within and beyond the educational system.

The National Humanities Alliance recommends that no substantial changes be made in the authorizing legislation of the National Endowment. It recommends further that the 1980 authorization ceiling of $247 million be retained as an authorization ceiling in the current legislation.

Respectfully Submitted,

O. B. HARDISON, Jr.,
Chairman, National Humanities Alliance Washington, DC.

Mr. WILLIAMS. Mr. Martinez, do you have questions?

Mr. **Martinez**. No, Mr. Chairman.

Mr. **Williams**. Mr. Blair, what is the population of Canton?

Mr. **Blair**. The city is about 110,000, and the county is about 390,000.

Mr. **Williams**. Is the money that is raised all gathered locally?

Mr. **Blair**. Yes, sir.

Mr. **Williams**. How long does it take—is it a year-round effort?

Mr. **Blair**. For the symphony?

Mr. **Williams**. Yes.

Mr. **Blair**. It certainly is. It is year-round. Our volunteers work on it throughout the year.

Mr. **Williams**. The community is obviously tremendously supportive then, aren't they? A community that small to raise that amount of money is very encouraging.

Mr. **Blair**. Thank you, Mr. Chairman. It has been a phenomenon that I would not have expected. When I was a child, we were fortunate in having the Cleveland Orchestra, one of the world's great orchestras, 50 miles away; but we were forced to go 50 miles. I think that people who are now growing up in Canton, the children growing up in Canton have so much more opportunity to experience it right at their doorstep.

Mr. **Williams**. You mentioned and others have mentioned the value of no admission fee. Perhaps the continuation of that throughout the country is not in great jeopardy. However, it is worthy to note that there is a debate raging, at least in Washington. I don't know if it's going on in the 50 States or not, but it is here at the Federal level. The debate, at least in my definition, centers around the continuation of no admission fees. That is to say, for the first 150 years in this country, the Federal Government had a toll road mentality; that is, users paid. Then we came to a better understanding of federalism. From the many things that were done in the name of federalism, we found results, such as no admission fees to see major orchestras, perform very well.

Now the question is whether or not that type of federalism is going to continue is this country. I might note that my other committee is the Budget Committee. People show some understandable confusion about why the great debate on the budgets when the House and the Senate have both cut the deficit $56 billion, so what's the debate? Well, the debate is over user fees. The debate is over toll road mentality. Both bodies have demonstrated that they can cut the deficit $56 billion. One body does it one way, and another body does it an entirely different way. They both come to the same figure. But they attack it from a totally different perspective.

Here in the House, we have tried to cut the deficit $56 billion while maintaining the aspects of federalism. We prefer to keep fees to our national parks low. The other body prefers to raise them. We prefer to keep post offices open and reasonably free. The other body prefers not to do that. We prefer to fund the arts and humanities and museum services in a way that basically keeps admission free. The other body basically prefers not to do that.

So, in the reauthorization of these pieces of legislation, we find that the debate continues. I think it is, in the short run, very important to the kinds of services that you are able to offer in Canton.

Ms. Stover, the Federal commitment in arts and humanities and education has primarily been one of trying to provide appropriate access. The questions of quality and content have been left basically to the local authorities. Is that proper? Should that mix continue in this reauthorization?

Ms. **Stover**. Yes, I think so.

Mr. **Williams**. Tell me why. Almost everyone believes so. But why?

Ms. **Stover**. In terms of content, I feel that it is a basic right that should remain at the local level.

Mr. **Williams**. Do folks in Texas want to visit museums which are dramatically different from those which people in New York City might want to visit? Why couldn't we have a Federal standard for museums?

Ms. **Stover**. In my opinion, a Federal standard goes against everything that our country was built on, just by the mere nature of being that type of standard.

In some instances, the preference in Texas would be for a far more conservative type of exhibition in terms of art. But thankfully, not all of our museums see it that way, and they do some very adventuresome things. Nevertheless, it is coming from that individual museum.

Mr. **Williams**. Dr. Hardison, you mentioned the trigger effect, an interesting way to put that. But the very fact that the amount of Federal money which is involved in many of these areas is so small is what jeopardizes it. Now, I agree with you. These efforts have worked, in many ways, better than they were intended. The intention, of course, was to put a small amount of money in the right place and the trigger effect would create that evolution. Yet, opponents of the funding and those—and I guess we all are very concerned about the deficit—those who are concerned about the deficit say: Well, the amount of money in these efforts is so small that it will never be missed. As we look around for places to cut the deficit, arts and humanities and museums are obvious targets.

Can you defend the small amount of money, using the analogy of the trigger effect, for us again?

Mr. **Hardison**. First off, if it were a little bit more money, I don't think anybody in the humanities community would object.

Mr. **Williams**. A bigger trigger?

Mr. **Hardison**. I do think that several of the programs have proven extraordinarily effective. If they were broadened, they would benefit even more people than they have.

In the second place, I said that $2.9 billion are estimated to be spent annually on the humanities and academia in the United States. Practically all of this money is spent for straight instruction for processing of student, for maintaining the facilities and the classrooms, for the library facilities the student needs in order to pursue humanistic study. There is very little money available for specialized research or the development of new curricula. The development of new curricula is very important at the present time because the humanities are changing very rapidly. There is a tremendous coalition of disciplines coming together in every field of the humanities. We are having to rethink a great many of our basic assumptions. If we want to convey those to our students, we need a little bit of time to absorb the vast amount of information that is coming in on us, to do some research, and to get together and talk about how best to package it so we can convey it to our students. They will then be able to share in it. We think it is a very important new perspective that is developing.

Let me cite another instance of a relatively small amount of money having an enormous effect. For 15 years I was the director of the Folger Library here in Washington, DC. This library is one of the great cultural treasures of the United States of America. It is the greatest collection of Renaissance materials in North America. Of course, at the very center of the collection is the greatest figure writing in the English language, namely, William Shakespeare. It is internationally renowned.

When I came to the Folger, I found that the conservation conditions for this collection were unacceptable. The library, in order to provide service to its clientele, practiced deferred maintenance for many, many years. I found cables strung down from the ceiling of the rare book rooms, creating a fire hazard. I found the rare books in 10 different locations, so they couldn't be monitored. I found temperatures ranging from 60 to 70 degrees in the winter, up to 90 to 95 degrees in the summer. I found humidity bouncing from 20 percent when the steam was on, up to 80 percent on a hot, humid summer day in Washington. That is horribly destructive to these precious materials.

I don't know how we would have been able to resolve those problems without the assistance of the National Endowment for the Humanities. We received a challenge grant which was a key grant in our eventually being able to raise $8.5 million to create what is now, I think, a model of a library that conserves and protects its materials as well as making them widely available. I think that is a perfect example of the trigger effect.

I just don't know where these funds would come from if it were not for the assistance of the National Endowment. We heard from Mr. Blair on the catalytic effect of small amounts of Federal money in the arts. The same thing works in the humanities. So, I think they are tremendously important.

Mr. **Williams**. Thanks to each of you for being with us today and sharing your counsel.

Panel two is Jack Golodner and Barbara Nicholson. Please come to the hearing table. Mr. Golodner is the director of the Department of Professional Employees, AFL–CIO. Barbara Nicholson is the deputy director of the District of Columbia Commission on the Arts and Humanities and chair of the Minorities and the Arts Conference.

Mr. Golodner, we will be pleased to hear from you now.

Mr. **Golodner**. Mr. Chairman, thank you. Ordinarily I would say beauty should go first, but since the Chair has the prerogative, I will.

STATEMENTS OF JACK GOLODNER, DIRECTOR, DEPARTMENT FOR PROFESSIONAL EMPLOYEES, AFL-CIO; AND BARBARA ROBINSON NICHOLSON, DISTRICT OF COLUMBIA COMMISSION ON THE ARTS AND HUMANITIES

Mr. GOLODNER. My name is Jack Golodner, Mr. Chairman. I am director of the Department for Professional Employees, as you have indicated, which is a department of the AFL-CIO.

I am pleased to have this opportunity to present the views of not only the department but of the AFL-CIO itself in these oversight hearings. The department comprises 27 national and international AFL-CIO unions, which represents 3 million individuals employed in virtually every professional field. Among them, of course, are the Nation's professional performing artists, musicians, actors, singers, dancers, and, I might add, writers as well, and others, as well as the craft and technical workers of the arts, entertainment, and media industry. Also represented in the department are engineers, teachers, social workers, pharmacists, nurses, indeed the practitioners of every major professional and technical occupation in the United States.

At the outset, Mr. Chairman, I would like to commend you and members of the subcommittee for holding these oversight hearings. We firmly believe that the NEA and the NEH and the programs they administer effectively serve the public interest though, like all human institutions, they are in need of constant review with a view toward improvement. Because of this we welcome these hearings, and it is in this spirit that I present this statement.

The AFL-CIO and many of the affiliates of our department urged the creation of the NEA and NEH back in the 1960's. Since then, they have been among their strongest advocates and supporters. We believe that artists and students of the humanities are among this Nation's most precious resources, that it is essential to encourage the develop them, and to make their work accessible to as many Americans as possible. These are what we regard as the essential functions of the NEA and NEH.

Overall, I must say these agencies have fulfilled these functions well, as other witnesses have already attested. I have particular reference to the testimony several weeks ago of the American Council on the Arts and to the testimony this morning by Mr. Blair, Mr. Hardison, and others.

The National Councils of both the Arts and Humanities Endowments advise the Chairs of these agencies. They review applications for financial assistance and make recommendations thereon to the Chairs. Conceived as a broadly representative body of private citizens knowledgable in the arts and humanities, they were regarded by the Congress, which approved the legislation creating these councils, as important deterrents to political and Government control of our cultural life. We are concerned, therefore, that neither council as presently constituted includes the chosen leaders of the major organizations representing America's teachers, artists and supporting technical and craft personnel.

When one considers that these union organizations and their membership are very important elements in the status and development of both the arts and humanities in this country, it is difficult if not impossible to explain why the leadership of not a few but all of these organizations are excluded from the present membership of these councils. Difficult, that is, Mr. Chairman, unless one looks for political or ideological reasons.

With few exceptions, the years since the founding of the Arts Council, for example, have seen at least one, sometimes two or more, people chosen by their peers, experienced in representing artists and crafts people, sitting on the council. When lapses in their participation have occurred, the Congress has been quick to point this out and insist on a correction. Today, several people sit on the council who represent the perspective of the manager of artists and the purchaser of their services. But none represents the collective interests of the artists and crafts people who make the arts possible.

A similar point can be made with regard to the Humanities Council.

Compounding this curious situation is the situation which exists in the makeup of the advisory panels. As you know, these advisory panels make recommendations with regard to applications for financial assistance under the various NFAH programs. Members of the panels are selected by the chairmen of the agencies. Regarding the Arts Endowment at the present time, despite the highly important role of artists unions in America's performing arts, there are only four panelists who are intimate with the policies and workings of these organizations. That is four among the more than 600 people who comprise these panels. Each of these panels, however, include numerous administrators and managers of artists.

The present exclusion of officers and staff members of unions of professional artists and supporting crafts people not only deprives the other council members and panelists of important information, insights and experiences, and subverts the credibility of these agencies as knowledgeable, sensitive custodians of government's role in the cultural life of our society but also counters the expressed will of the Congress this is expressed particularly in House Report 93-255.

We trust this committee will take appropriate steps to correct the situation.

Mr. **Williams**. Mr. Golodner, I hesitate to interrupt you, but as you can tell, the bells are ringing, announcing both a quorum call and the possibility of a vote following that. So, I must recess the committee briefly. We will return as soon as we can.

[Recess.]

Mr. **Williams**. We will reconvene this hearing, again with apologies for interruptions.

Mr. Golodner, you were in the middle. Please proceed.

Mr. **Golodner**. Yes, sir. When we last tuned in, I was addressing myself to the makeup of the present councils advising both the Arts and the Humanities Endowments.

As I indicated, by and large we feel that both of these agencies over the years have done a fine job. But, as other institutions, they are in need of some correction every now and then. I welcome this opportunity to bring some matters to your attention which are, unfortunately, not new. They have been raised before. Other committees have acted on them with little result.

Another matter which we believe should be of great concern to this committee is the lack of adequate timely data regarding the employment, underemployment, and unemployment of professional artists, their earnings, training, and career perspectives. Such data is essential for policymakers in the arts. Since the essence of art is the work of artists, it behooves one who would seek to support and disseminate the work of artists to become familiar with the artists' status.

In 1970, 1973, and again in 1980, committees of the Congress asked for studies to examine the artists' economic situation.

In 1973, the Committee on Education and Labor also asked for an investigation of the impact of public policy decisions, including taxation, resource allocation and education on the arts and humanities. In 1980, this same committee again requested a study on the state of employment opportunities for artists. This request was actually incorporated into Public Law 96-496. The study was to be carried out by the Federal Council on the Arts and Humanities and completed in 1981. This was not done.

The Endowment should be the major source for information on how the arts and artists fare in this country. Though some studies have been done on an epidsodic experimental basis, no program has been instituted to collect and disseminate with some consistency reliable, relevant data. In 1976 and again in 1980, studies were done of economic conditions of performing artists, but these studies were largely financed by the Department of Labor and intended to inform that department and others with regard to the CETA and other job training programs.

Nevertheless, these studies indicated there is data available which the NEA is not using, that there is value in collecting this data on a regular basis so that trends can be determined, and policy makers can be guided by relevant up-to-date information. Though the council is now completing the study regarding employment required by Public Law 96-496, we fear that it, like the earier studies cited, will only provide a quickly outdated snapshot. If the Endowment and Federal Council on the Arts and Humanities had taken seriously earlier requests by congressional committees, we could have now better insights into the impact, for example, of tax policies on the arts and the effect of technological change and various public programs on the well-being of American artists.

The arts, Mr. Chairman, do not live in a vacuum. They are affected by the government's tax policy, by copyright law, by its trade policies and programs, and a host of other activities outside of the Endowment's grantmaking functions.

I believe that the legislative history of this legislation, going back to the creation of the Arts Council, gave the Councils a responsibility to advise the Federal establishment in what it was doing in all areas with respect to artists and the arts.

The last matter which I would like to bring to the subcommittee's attention involves the Department of Labor. In 1976, the act was amended by adding section 7(g), which is intended to ensure that grantees of the NEH will pay prevailing wages and salaries to professional performers and related or supporting personnel employed on projects funded by the Humanities Endowment. Such language was not included when the act was originally passed in 1965 because at that time it was not envisioned that the NEH would engage in supporting projects employing artists and supporting personnel. In the 1970's, however, the NEH began making grants for major film and TV productions along with theater presentations. The need for section 7(g) became evident.

Section 7(g) is almost identical to section 5(i) of the act, which relates to grantees of the Arts Endowment and has been a part of the act since its passage in 1965. Though section 5(i) was implemented by DOL regulations in the late 1960's, to date the Department of Labor has failed to prescribe standards, regulations, and procedures which are essential to effectuate section 7(g). In effect, Mr. Chairman, DOL's nonfeasance renders this section of the law unenforceable. This situation has persisted for over 8 years despite the prodding of your parent Education and Labor Committee. Mr. Chairman, I trust you will take action to remedy this shocking dereliction on the part of the Labor Department.

These issues which I raise today are not new ones. They have been considered before by committees of Congress, as I have indicated, and instructions have been given the two Endowments, the Federal Council on the Arts and Humanities and the Department of Labor for carrying out Congress' will. It is with a sense of sadness and disappointment more than anger that I come before you and spend my time and yours discussing matters that should have been taken care of long before now.

Nothing that has been suggested here is costly. The ultimate cost to NFAH programs and the integrity of the agencies involved if these matters are not appropriately addressed could in time be very high.

Mr. Chairman, our view is that the Federal Government encouragement and support of the arts and humanities is appropriate and necessary. We believe that Public Law 89-209 as amended has set in place a structure that is unique to our American system and admirably suited to carrying out this function. The failings we perceive at this time are largely failures in enforcement, not in the law itself. However, should it become necessary, we would not hesitate to cooperate with this committee and others in seeking changes that would prevent the departures from the law and its spirit which I have outlined today and which committees of Congress have addressed in the past.

Thank you very much for your attention.

[Prepared statement of Jack Golodner follows:]

PREPARED STATEMENT OF JACK GOLODNER, DIRECTOR, DEPARTMENT FOR PROFESSIONAL EMPLOYEES, AFL-CIO

Mr. Chairman, members of the Subcommittee, my name is Jack Golodner. I am Director of the Department for Professional Employees (DPE) of the AFL-CIO. I am pleased to have this opportunity to present the views of the Department and of the AFL-CIO in these oversight hearings on the National Foundation on the Arts and Humanities Act of 1965, as amended.

Although the AFL-CIO needs no introduction to this Subcommittee, perhaps a few words about the Department would be helpful. The Department comprises 27 national and international AFL-CIO unions (list attached) which represent 3 million individuals employed in virtually every professional field. Among them are the nations professional performing artists—musicians, actors, singers, dancers—as well as the craft and technical workers of the arts, entertainment, and media industry. Also represented in the Department are engineers, teachers, social workers, pharmacists, nurses, etc.—the practitioners of every major professional and technical occupation in the U.S.

At the outset, Mr. Chairman, I would like to commend you and the Subcommittee for holding these oversight hearings. We firmly believe that the NEA and the NEH and the programs they administer effectively serve the public interest though—like all human institutions—they are in need of constant review with a view toward improvement. Because of this we welcome these hearings and it is in this spirit that I present this statement.

The AFL-CIO and many of the affiliates of our Department urged the creation of the NEA and NEH. Since then, they have been among their strongest advocates and supporters. We believe that artists and students of the humanities are among this Nations most precious resources; that it is essential to protect and develop them as vital resources; and to make their work accessible to as many Americans as possible. These are what we regard as the essential functions of the NEA and NEH.

APPOINTMENTS TO THE NATIONAL COUNCILS AND PANELS

The National Councils of both the Arts and Humanities Endowments advise the Chairs of these agencies, review applications for financial assistance and make recommendations thereon to the Chairs. Conceived as a broadly representative body of private citizens knowledgeable in the arts and humanities, they were regarded by the Congress which approved the legislation creating these Councils as important deterrents to political and governmental control of our cultural life. We are concerned, therefore, that, neither Council as presently constituted includes the chosen leaders of the major organizations representing America's teachers, artists and supporting technical and craft personnel.

When one considers that these organizations and their membership are very important elements in the status and development of both the arts and humanities in this country it is difficult—if not impossible—to explain why the leadership of not a few but all of these organizations are excluded from the present membership of these Councils. Difficult, that is, unless one looks for purely political or ideological reasons.

With few exceptions, the years since the founding of the Arts Council, have seen at least one—sometimes two or more—people chosen by their peers, experienced in representing artists and crafts people, sitting on the Council. When lapses in their participation have occurred, the Congress has been quick to point this out and insist on a correction. Today, several people sit on the Council who represent the perspective of the manager of artists and the purchaser of their services. None represents the collective interests of the artists and craft people who make the arts possible.

A similar point can be made with regard to the Humanities Council.

Compounding this curious and deplorable situation is the situation which exists in the makeup of the advisory panels. As you know, these advisory panels make recommendations with regard to applications for financial assistance under the various NFAH programs. Members of the panels are selected by the Chairmen of the agencies. Regarding the Arts Endowment at the present time—despite the highly important role of artists unions in America's performing arts—there are only 4 panelists who are intimate with the policies and workings of these organizations among the more than 600 people who comprise these panels. Each of these panels, however, include numerous administrators and managers.

The present exclusion of officers and staff members of unions of professional artists and supporting crafts people not only deprives the other Council members and panelists of important information, insights and experiences, and subverts the credibility of these agencies as knowledgeable, sensitive custodians of government's role in the cultural life of our society but also counters the expressed will of the Congress. (House Report 93-255, pp. 7-8)

We trust this committee will take appropriate steps to correct this situation.

DATA ON EMPLOYMENT AND EARNINGS IN THE ARTS

Another matter which we believe should be of great concern to this Committee is the lack of adequate timely data regarding the employment, underemployment, and unemployment of professional artists, their earnings, training and career perspectives. Such data is essential for policymakers in the arts. Since the essence of art is the work of artists, it behooves one who would seek to support and disseminate the arts to become familiar with their status.

In 1970, 1973 and again in 1980, committees of the Congress asked for studies to examine the artists economic situation.

In 1973 the Committee on Education and Labor also asked for an investigation of the impact of public policy decisions, including taxation, resource allocation and education on the arts and humanities. In 1980, this same committee again requested a study on the state of employment opportunities for artists and this request was incorporated into PL 96--496. The study was to be carried out by the Federal Council on the Arts and Humanities and completed in 1981. This was not done.

The Endowment should be the major source for information on how the arts and artists fare in this country. Though some studies have been done on an episodic, experimental basis, no program has been instituted to collect and disseminate—with some consistency— reliable, relevant data. In 1976 and again in 1980, studies were done of economic conditions of performing artists, but these studies were largely financed by the Department of Labor and intended to inform that Department and others with regard to the CETA and other job training programs. Nevertheless, these studies indicated there is data available which the NEA is not using; that there is value in collecting this data on a regular basis so that trends can be determined, and policy makers can be guided by relevant, up to date information. Though the Council is now completing the study regarding employment required by PL 96-496, we fear that it, like the earlier studies cited, will only provide a quickly outdated snapshot. If the Endowment and Federal Council on the Arts and Humanities had taken seriously earlier requests by Congressional committees, we could have, now, better insights into the impact of tax policies on the arts and the effect of technological change and various public programs on the well-being of America's artists.

IMPLEMENTATION OF SECTION 7(g) OF THE ACT

The last matter which I would like to bring to the Subcommittee's attention involves the Department of Labor. In 1976, the Act was amended by adding section 7(g) which is intended to insure that grantees of the NEH will pay prevailing wages and salaries to professional performers and related or supporting personnel employed on projects funded by the Humanities Endowment. Such language was not included when the Act was originally passed in 1965 because it was not envisaged that the NEH would engage in supporting projects employing artists and supporting personnel. In the 1970's, however, the NEH began making grants for major film and TV productions along with theatre presentations and the need for section 7(g) became evident. Section 7(g) is almost identical to section 5(i) of the Act, which relates to grantees of the Arts Endowment, and has been a part of the Act since its passage in 1965. Though Section 5(i) was implemented by DOL regulations in the late 1960s, to date, the Department has failed to prescribe standards, regulations and procedures which are essential to effectuate section 7(g). In effect, DOL's nonfeasance renders this section of the law unenforceable. This situation has persisted for over eight years despite the prodding of your parent Education and Labor Committee (see House Report 96-937, pages 15-16). Mr Chairman I trust you will take action to remedy this shocking dereliction on the part of the Labor Department.

These issues which I raise today are not new ones. They have been considered before by committees of Congress and instructions have been given the two Endowments, The Federal Council on the Arts and Humanities and the Department of Labor for carrying out Congress' will. It is with a sense of sadness and disappointment more than anger that I come before you and spend my time and yours discussing matters that should have been taken care of long before now. Nothing that has been suggested is very costly. But the ultimate cost to NFAH programs and the integrity of the agencies involved if these matters are not appropriately addressed could, in time, be very high.

Mr. Chairman, our view is that Federal government encouragement and support of the arts and humanities is appropriate and necessary. We believe that PL 89-209 as amended has set in place a structure that is unique to our American system and therefore admirably suited to carrying out this function. The failings we perceive at this time are largely failures in enforcement not in the law itself. However, should it become necessary we would not hesitate to cooperate with this committee and others in seeking changes that would prevent this departures from the law and its spirit which I have outlined today and which committees of Congress have addressed in the past.

AFFILIATES OF THE DEPARTMENT FOR PROFESSIONAL EMPLOYEES, AFL-CIO

Actors' Equity Association
American Federation of Government Employees
American Federation of Musicians

American Federation of State, County and Municipal Employees
American Federation of Teachers
American Federation of Television and Radio Artists
American Guild of Musical Artists
Association of Theatrical Press Agents and Managers
Brotherhood of Railway and Airline Clerks
Communications Workers of America
Federation of Professional Athletes
International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators
International Association of Machinists
International Brotherhood of Electrical Workers
International Federation of Professional and Technical Engineers
International Union of Electronic, Electrical, Technical, Salaried and Machine Workers
International Union of Operating Engineers
International Union, United Automobile, Aerospace & Implement Workers of America
National Association of Broadcast Employees and Technicians
National Union of Hospital & Health Care Employees
Office and Professional Employees International Union
Retail, Wholesale and Department Store Union
Screen Actors Guild
Seafarers International Union
Service Employees International Union
United Association of Journeymen Plumbers
United Food and Commercial Workers

Mr. WILLIAMS. Thank you.

Ms. Nicholson.

Ms. NICHOLSON. My name is Barbara Nicholson. I am Deputy Director of the D.C. Commission on the Arts and Humanities.

I have been invited to testify here today as a result of my role as chair of the open dialog conferences which were held in Washington, DC and in Texas. Those conferences focused on the issues related to minority concerns.

Certainly I support reauthorization of the Endowment for the Arts, but there are concerns which I have outlined in my statement.

I am pleased to have been invited here today and to add my voice of support. The constituency that I represent is a constituency of diverse color, languages, dialects, cultures, religions, geographic areas, and trust territories who are committed to the arts.

Twenty years ago the Endowments responded to the most visibile arts need they saw, the art that was supplied by traditional institutions. Yet, if the Endowments are to remain on the cutting edge of promoting and supporting the arts, then they must recognize that artists and arts organizations which represent art forms indigenous to America and the art forms of diverse cultural perspectives have become strong in quantity and quality, visibility and focus. The world of artists and audiences has indeed changed during the past 20 years. While the Endowments have made some minor adjustments, they lag far behind in acknowledging these changes as evidenced in their focus, their attention in grant-making patterns, and their history of financial support.

Traditional institutions, though smaller in numbers, less diverse in the cultural heritage preserved, often fostering the excellence of European art, and frequently available only to a limited segment of the public, are still given the significant focus and are the largest recipients of Federal dollars. The mission statement of the National Endowment for the Arts is an excellent statement, but somehow they seem to have lost sight of it. Promotion and encouragement of what is uniquely American and the diversity within American culture should not be relegated to a specific and/or limited program area but should be exemplified throughout all Endowment programs, policies, procedures, and grant decisions and, in turn, by all recipients of Endowment funds.

The Endowments must take a position of strength and leadership. They must serve as a strong model in promoting all American art and certainly all artists in America, be they Asian, African, Hispanic, Native American, or of European descent. If the goals of the acts of 1965 and 1976 are to be achieved, the Endowments must serve as a model demonstrating both universal access for all as well as requiring grant recipients to work toward model status. I am speaking of inclusion, not exclusion. This is a point that I would like to return to in just a moment.

I applaud the National Endowment for the Arts for their efforts to support local arts organizations through their Locals Test Program. This program, however, should be given regular program status as well as receive increased funding to accommodate a larger number of grant recipients. Additionally, touring and presenting should be strengthened by replicating the current dance touring initiative in other program and discipline areas.

Working with the new leadership of the National Assembly of Local Arts Agencies and the National Assembly of State Arts Agencies, these recommendations would strengthen the viable and growing State and local infrastructure. This infrastructure could be even further strengthened by the Endowments' technological involvements.

Technology not only has the potential to make art more accessible to individuals of all ages, geographic locations, and economic circumstances, but it has the potential to preserve art and artists for all times, to document, store, and retrieve critical information related to American artists and American art. I believe the Endowment should capitalize on these technological advances by aggressively using the influence of the media and promoting their mission, forming partnerships and joint ventures with PBS, CPB, and others, preserving for posterity aspects of art and individuals of American culture that someday may be lost forever, and by providing information and resources directly or through partnerships formed to those concerned with improving the state of the arts in America, giving some dignity and attention to American art and all that that represents.

During the Open Dialogue Two Conference in San Antonio, TX, and since, it has become obvious that there is a renewed sense of dignity, cohesion and support among the various diverse arts communities of this country. This bring me back to my earlier point, the Endowment's role as a model. As you know, the National Endowment for the Arts is the funding agency for all the regional, State, and local arts agencies. Among its chief responsibilities is its obligation to enforce title VI of the Civil Rights Act of 1964, an act which forbids exclusion because of race, color, or national origin from participation in or benefits of programs receiving Federal financial assistance.

The enforcement requirements under this act are further elaborated upon in the Code of Federal Regulations in Chapter 38. While badly in need of comprehensive expansion and revision, it is still in effect and enumerates a series of activities and procedures which should be undertaken on behalf of all people in this country who have historically been discriminated against and denied opportunities.

The National Endowment for the Arts has failed to fulfill its obligations as a title VI enforcement agency. To date, the National Endowment for the Arts has failed to amend its regulations and operating procedures to conform to certain minimum standards of enforcement practice as instructed by the Department of Justice. For example, the Department of Justice requires that each agency shall publish guidelines describing title VI coverage, methods of enforcement, examples of prohibited practices, and required or suggest remedial action, and requirements concerning employment, data collection, complaints and public information.

There are no such published guidelines at the National Endowment for the Arts.

Likewise, the Department of Justice's coordinating regulations require preaward and postaward reviews to determine the level of compliance with nondiscrimination rules. The National Endowment for the Arts conducts no precompliance or postcompliance reviews.

Conducting these reviews, however, does require staff time. The National Endowment for the Arts has committed only two staff persons to the title VI enforcement efforts covering all the agencies and programs, the regional, State, and local levels, and some 56 States and territories. It is clear that commitment to nondiscriminatory employment and program policies at these other levels cannot best be judged by an agency whose own employment participation rate for minorities is appallingly low, almost invisible, in all but the very lowest agency positions.

My recommendations are thus: One, that reauthorization be made of the Endowments with strong and clear mandate regarding its rules and regulations and its title VI legislation.

Two, that full compliance with the civil rights laws become a reality and a commitment of the Endowments and all its grantees and that the Department of Justice actively review the National Endowment for the Arts' compliance role.

Three, that the National Endowment for the Arts mandate viable civil rights compliance programs be started and maintained in all States, regional and local agencies that receive support from the Federal agencies providing financial support. Certainly the Michigan Arts Council could easily serve as a model for other States.

Four, that a careful review of the National Endowment for the Arts' employment practices, past and present, be undertaken with a view to addressing the lack of minorities in decisionmaking positions and positions of higher levels.

Five, that scarce staff resources at the National Endowment for the Arts be supplemented with technical assistance contractors who could undertake to assess compliance of program providers, investigate complaints and collect data concerning compliance successes and failures.

In closing, I believe these recommendations are reasonable and realistic. I have pledged my commitment and support to a constituency that believes if we are to flourish and build institutions that truly represent America, its diversity and its indigenous art, then the Endowments must close the gap that has been created during the past 20 years.

The Association of American Cultures stands ready to assist.

It has been an honor for me to have had this opportunity. I thank you for your attention and your concern toward a viable and relevant national policy of support for the arts.

If there are questions, I would welcome an opportunity to respond.

[Prepared statement of Barbara Nicholson follows:]

PREPARED STATEMENT OF BARBARA ROBINSON NICHOLSON

Congressman Williams, members of the subcommittees on Select Education and Postsecondary Education, I am pleased to have been invited here today to add my voice of support to the legislation which created the Endowments and the Institute for Museum Services, as well as to express my concerns regarding these institutions as we move forward in the eighties. As Deputy Director of the D.C. Commission on the Arts and Humanities, as Chair of the Open Dialogue Conference, and now Chair of the newly formed organization, the Association of American Cultures, which resulted from Open Dialogue, I express the concerns of my constituents—people of diverse color, languages, dialects, cultures, religions, geographic areas, and trust territories who are committed to the arts.

Twenty (20) years ago the Endowments responded to the most visible arts need they saw, the art that was supplied by traditional institutions. Yet, if the Endowments are to remain on the cutting edge of promoting and supporting the arts then they must recognize that artists and arts organizations which represent art forms indigenous to America and art forms of diverse cultural perspectives have become strong in quantity and quality, visibility and focus. The world of artists and audiences has indeed changed during the past twenty (20) years and while the Endowments have made some minor adjustments, they lag far behind in acknowledging these changes as evidenced in their focus, attention in grantmaking patterns, and history of financial support.

Traditional institutions, though smaller in numbers, less diverse in the cultural heritage preserved, often fostering the excellence of European art, and frequently available to only a limited segment of the public, are still given the significant focus and are the largest recipients of federal dollars. The mission statement of the National Endowment for the Arts is excellent but somehow they have lost sight of it. Promotion and encouragement of what is uniquely American and the diversity within American culture should not be relegated to specific and limited program areas but should be exemplified throughout all Endowment programs, policies, procedures, and grant decisions and in turn, by all recipients of Endowment funds. The Endowments must take a position of strength and leadership. They must serve as a strong model in promoting all the American arts and certainly all American artists, be they Asian, African, Hispanic, Native American, or of European decent. If the goals of the acts of 1965 and 1976 are to be achieved, the Endowments must serve as models demonstrating both universal access for all Americans as well as requiring their recipients to work towards model status also. This is a point I'd like to return to in just a few moments.

I applaud the National Endowment for the Arts for their efforts to support local arts organizations through their Locals Test Program. This program, however, should now be given regular program status as well as receive increased funding to accommodate a larger number of grant recipients. Additionally, touring and presenting should be strengthened by replicating the current Dance Touring Initiative in other program and discipline areas. These recommendations would strengthen the viable and growing state and local infrastructure. This infrastructure could be further strengthened by the Endowments technological involvements. Technology not only has the potential to make art more accessible to individuals of all ages, geographic locations and economic circumstances but it has the potential to preserve art and artists for all times, to document, store, and retrieve critical information related to American artists and American art. I believe the Endowment should capitalize on these technological advances by aggressively using the influence of the media in promoting their mission; forming partnerships and joint ventures with PBS, NBC and others; preserving for posterity aspects of art, and individuals of American culture that someday may be lost forever; and by providing information and resources to those concerned with improving the state of the arts in America—giving some dignity and attention to American art and all that it represents.

There is a renewed sense of dignity, cohesion and support among the various communities of our nation. This brings me back to my earlier point, the Endowments role as a model. As you know, the National Endowment for the Arts is the funding agency for all the regional, state, and local arts agencies. Among its chief responsibilities is its obligation to enforce Title VI of the Civil Rights Act of 1964, an act which forbids exclusion, because of race, color or national origin, from participation in, or benefits of, programs receiving federal financial assistance. The enforcement requirements under this Act are further elaborated upon in the Code of Federal Regulations in Chapter 38, Section 1110.0 et seq. This regulation, while badly in need of comprehensive expansion and revision, is still in effect and enumerates a series of activities and procedures which should be undertaken on behalf of all people in this country who have historically been discriminated against and denied opportunities.

The National Endowment for the Arts has failed to fulfill its obligations as a Title VI enforcement agency. To date the National Endowment for the Arts has failed to amend its regulation and operating procedures to conform to certain minimum standards of enforcement practice as instructed by the Department of Justice. For example, the Department of Justice requires that each agency shall publish guidelines describing Title VI coverage, methods of enforcement, examples of prohibited practices and required or suggested remedial action, and requirements concerning employment, data collection, complaints and public information. There are no such published guidelines at the National Endowment for the Arts. Likewise, the Department of Justice's coordinating regulations require pre- and post-award reviews to determine the level of compliance with non-discrimination rules. The National Endowment for the Arts conducts no pre- or post-award compliance reviews. Conducting these reviews however, requires staff time. The National Endowment for the Arts has committed only two (2) staff persons to the Title VI enforcement efforts covering all the agencies and programs and the regional, state, and local levels in some fifty-six (56) states and territories. And it is clear that commitment to non-discriminatory employment and program policies at these other levels cannot best be judged by an agency whose own employment participation rate for minorities is appallingly low, almost invisible, in all but the very lowest agency positions.

My recommendations are thus:

That full compliance with the civil rights laws become a reality and a commitment of the Endowments and all its grantees and that the Department of Justice actively review the National Endowment for the Arts' compliance role.

That the National Endowment for the Arts mandate viable civil rights compliance programs be started and maintained in all states, regional and local agencies that receive support from the federal agencies providing financial support. Michigan Arts Council could easily serve as a model for other states.

That a careful review of the National Endowment for the Arts' employment practices, past and present, be undertaken with a view to addressing the lack of minorities in decision-making positions and positions of higher levels.

That scarce staff resources at the National Endowment for the Arts be supplemented with technical assistance contractors who could undertake to assess compliance of program providers, investigate complaints, and collect data concerning compliance successes and failures.

In closing, I believe these recommendations are reasonable and realistic. I have pledged my commitment and support to a constituency that believes if we are to flourish and build institutions that truly represent America, its diversity and its indigenous art, then the Endowments must close the gap that has been created during the past twenty years. The Association of American Cultures stands ready to assist.

It has been an honor for me to have had this opportunity. Thank you for your attention and your concern toward a viable, relevant national policy of support for the arts. If there are questions, I would welcome an opportunity to respond. Thank you.

Testimony by: Dr. Barbara Robinson Nicholson, Deputy Director, D.C. Commission on the Arts and Humanities; Chair, Open Dialogue Conference; Chair, Association of American Cultures.

Accompanied by: Mr. John Paul Batiste, Assistant Director of Programs, Texas Commission on the Arts; Board member of the Association of American Cultures.

Mr. Clayborne E. Chavers, Esq., Hart, Carroll and Chavers; Legal Counsel for the Association of American Cultures.

Ms. Pamela G. Holt, Grants and Legislative Officer, D.C. Commission on the Arts and Humanities; Member, the Association of American Cultures.

Mr. WILLIAMS. Thank you, Ms. Nicholson. We want to assure you that the committee is concerned about the issues which you raise. It is one of the reasons that we quickly passed out a 1-year authorization and then came back immediately to begin hearings on a 5-year authorization in order to hear the proper expression of people's concerns in the areas that you have raised and others as well.

Mr. Golodner, how should the prevailing wage policy be implemented? Should we have a new assessment of wages? Should other standards be adopted? What do you suggest?

Mr. GOLODNER. I think it is very simple, Mr. Chairman. As I indicated in my testimony, the Arts Endowment has operated under standards established by the Department of Labor with regard to prevailing wages since the late 1960's. We have some disagreements with those standards from time to time, but by and large they have worked for all these years. There have been very few complaints. There have been some appeals of decisions of the Secretary of Labor but very few.

All the Department of Labor has to do now is take the same regulations, the same standards that have been applied to the Arts Endowment and its grantees and apply it to the Humanities Endowment and its grantees. The language, 7(g), is the same as 5(i) in the law. There is no reason why the standards in the regulations cannot be the same at this time.

Mr. WILLIAMS. You also mention concern of the AFL-CIO, that the Council does not include leaders from major organizations representing a number of groups. You mention teachers and supporting technical and craft personnel. Is it the federation's judgment that the definition of how people are chosen from the Council or who shall be selected should be changed? That is, are you recommending changes in section 6 of the National Council for the Arts?

Mr. GOLODNER. At this point we are not. We believe that the intent of Congress, that the Councils be broadly representative of people who have an expertise and can make a contribution in the practice of the arts and the administration of the arts is quite clear. What we bring to this committee's attention is this curious factor that there is this element that has a lot of expertise, is acknowledged to have it, because they have been selected by professionals in their fields, that is consistently being excluded from participation in both Councils.

As I indicate at the end of my statement, if it is necessary to have new language, perhaps we will work together with the Congress on that. We feel that this is a matter that Congress has brought to the attention of both of these agencies and that it becomes a matter of whether the Congress's will is going to be effectuated.

Mr. WILLIAMS. Let me draw your attention for your future consideration about a change in language to section 6, the National Council for the Arts, and section 8 affecting the establishment of the National Council of the Humanities. If you have recommended language changes, we would be pleased to hear them. You may just write to us with any suggested changes.

We appreciate the testimony of both of you. Thanks for being with us. Thanks for your patience.

Panel three is Robert Lynch, Clement Price, and Nancy Stevenson. Please come forward.

Mr. Lynch is the executive director of the National Assembly of Local Arts Agencies. Mr. Price is the chairman of the New Jersey State Council of the Arts, representing State Arts Councils. Ms. Stevenson is the past chairman and member of the board of directors of the Illinois Humanities Council. She is here representing the National Federation of State Humanities Councils.

Mr. Lynch.

STATEMENT OF ROBERT L. LYNCH, EXECUTIVE DIRECTOR, NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES; CLEMENT A. PRICE, CHAIRMAN, NEW JERSEY STATE COUNCIL OF THE ARTS; AND NANCY ANDERSON STEVENSON, NATIONAL FEDERATION OF STATE HUMANITIES COUNCILS, A PANEL

Mr. LYNCH. Thank you, Mr. Chairman and members of the subcommittees. I am the executive director of the National Assembly of Local Arts Agencies. I am honored to be able to bring you greetings from the more than 2,000 local arts agencies located in every corner of every State and territory in our Nation.

Local arts agencies appear under many different names: Arts councils, arts centers, municipal arts commissions, alliances, and many others. Whatever the name, a local arts agency is a community organization or an agency of city or county government which primarily provides financial support, services, or other programs for a variety of arts organizations and individual artists and the community as a whole. In short, a local arts agency for a particular community is the multiarts umbrella organization providing access to all of the arts for all of the people in that community.

On behalf of these local arts agencies, I wholeheartedly endorse the reauthorization of the National Foundation of the Arts and Humanities Act of 1965 and the Arts, Humanities, and Cultural Affairs Act.

NALAA supports a 5-year reauthorization of the National Endowment for the Arts and the National Endowment for the Humanities.

This year the NEA celebrates its 20th anniversary, and we applaud the tremendous achievements that the Endowment through its fundees has enjoyed throughout the United States.

It is interesting to note that the local arts agency movement in the United States is also young. It, itself, is only 35 years old, starting with the first local arts councils in Winston-Salem, NC, and Quincy, IL, in the late 1940's. The local arts agency phenomenon has grown up right alongside the NEA's own development and growth and to a large extent has enjoyed its growth and its success because of the Endowment's seen and unseen helping hand along the way.

I would like to trace the development of one local arts agency example as an illustration of the importance of the Endowment to this local arts agency movement.

Until January, prior to assuming the directorship of the national assembly, I was the executive director of the Arts Extension Service of the University of Massachusetts at Amherst. The organization served as the local arts agency for rural Hampshire County in Massachusetts as well as a community arts development organization for the entire State; 12 years ago, when the idea for the arts extension service came up and the local arts agency movement was still in its incubation stage, advice was needed along with examples of other models for such activities. The National Endowment for the Arts was there with that help. A year later, when funding was sought, the Massachusetts Council on the Arts and Humanities gave a small $5,000 startup grant to see if the idea could fly. That $5,000, along with the technical assistance of a State community arts adviser, was available only because the National Endowment for the Arts helped fund the Massachusetts State Council.

A year later, when the arts extension service wanted to provide leadership training to other developing community-based arts organizations, the NEA provided a $10,000 grant through the Expansion Arts Program. Besides helping to launch 25 new arts ventures, most of which still exist today, 10 years later, this Endowment grant helped leverage a 2-year $60,000 private donation from the William H. Donner Foundation which solidifed the organization's financial base. Through the years with small amounts of money, the Endowment directly helped this one local arts agency, the arts extension service, create a rural arts development program, an inner city arts development program, and a number of special projects as well. In all, over 14 years, the Endowment invested only $48,000 directly in this organization, which had an aggregate budget in that same time period of $2 million; a $48,000 investment, a $2 million budget over those 14 years.

However, the value of the Endowment's investment in this local arts agency was immeasurable. It gave the organization the impetus and the credibility to go out and raise additional private and public dollars as well as to create a budget that was 75 percent earned income. What was created along the way because of this one organization's work was a county arts community that grew from 1 commercial gallery to 10 such businesses, a huge resident artist population that includes perhaps the highest per capita crafts person population in the Nation, a thriving tourism through the arts trade, a renaissance through revitalization of one city, Northampton, MA, and also some very specific programs such as the New England Arts Biennial, New England's largest multiarts event, the New England Film Festival, the western Massachusetts Very Special Festival for the Handicapped, to name just a few.

The point is that, when the organization needed startup money, the Endowment was there. When the organization needed credibility to leverage new funds, the Endowment was there. When the organization needed a small amount of money to give programs the momentum to become self-sufficient, the Endowment was there. The Endowment was not there with a lot of money. The Endowment was there to help make things get going and help us with the impetus that we needed.

I should mention that I probably have a far greater track record of not getting Endowment grants than I ever had of getting Endowment grants.

This same story could be told by countless local arts agencies, whether it's the Bronx Arts Council or the Westchester Arts Council in New York or the Ashtabula Arts Center in Ohio, the City Arts Council in Dallas, TX, the Brattleboro Arts Council in Vermont, and similar arts councils in large urban areas such as Los Angeles, Chicago, Philadelphia, or smaller local arts agencies such as in Boonesville, MO, or rural communities all across the Nation.

I would like to take an opportunity here to echo some of the things that Barbara Nicholson said in her testimony. The same opportunity for self-determination that these successful organizations I have mentioned had with public assistance must be made available to all of the various peoples in the country. I think that it must be made available to people who are Hispanic or black or Asian American or native American, all people. That kind of change is made available only when minorities are involved at the board level, at the staff level, at the program decision level, and at the fund recipient level. As far as that is concerned, the focus is not product, it's access.

Today, the local arts agency movement has, with the Endowment's help, reached a new theshold. Local arts agencies are now fully the third equal partner in the Federal, State, local network of support and development of the arts in the United States. Local arts agencies are everywhere becoming the local focal point for fundraising and regranting to institutions, for services to other local arts organizations, and for providing missing programs that reach new audiences and assures access to the arts for all of the people.

These are the concepts that I and the 2,000 communities represented by local arts agencies hold as important, as the keys to assuring everyone the chance to experience the arts; the chance to develop full human potential that only the arts can provide.

In our support for the reauthorization of the National Endowment for the Arts, we also support whatever it takes to ensure that these concepts are protected and expanded.

Therefore, we urge that the Endowment receive a minimum appropriation of $175 million. The culture of a Nation cannot be offered at a discount.

Second, we also urge and support the concept that the National Endowment for the Arts restructure its funding mechanisms so that a significant portion of all NEA funds starting in fiscal year 1988 will go toward a program that is designed to make arts more available and accessible to all citizens. The purposes of this program would be carried out through and funds disbursed to and through local arts agencies and State arts agencies.

Third, we urge that the Chairman of the NEA, with the advice of the National Council on the Arts and in consultation with the State and local arts agencies, develop programs to commence in fiscal year 1988 for the purpose of stimulating long-term enhancement of the capacity of arts organizations in America to make a greater variety of art available to more citizens and, of course, to enhance artistic excellence. Such programs should receive a portion of all program, treasury and challenge funds and such moneys should be used to fund State and local arts agencies, and through these agencies private nonprofit arts organizations as well as, of course, continue to fund directly private nonprofit arts organizations.

Audiences in America are changing. The American public's appetite for the arts has grown rapidly and ravenously as all statistics show. However, the people are no longer content to wait for an annual pilgrimmage to a major urban center to get a quick fill of performance or visual arts. Witness not only the explosive growth of local arts agencies from 1 to 2,000 in 35 years, but the parallel growth of the regional theater movement, the locally based arts center movement, or the touring programs of our regional arts organizations.

Artists in America are changing. Certainly artists congregate in and even come from our major urban centers. But artists now not only come from every corner of our country, but they choose to remain there as well, to live and work and contribute to their local community. Resources must be made available to these local communities so that the right kind of nurturing, the right kind of environment, the chance to be all that one can be is not denied to any child of any ethnic background in his or her evolution as an artist.

In summary, the National Endowment for the Arts has become an increasingly important and valued partner in the development and support of local arts agencies, as the final link in the Federal, State, and local partnership of support for the arts in America. Through the development of the test program of support for local arts agencies, which we look forward to seeing become a regular ongoing program, as well as through direct program grants and Federal support which reaches the local level through the State arts agencies, the National Endowment for the Arts has become a critical catalyst in the development of local arts agencies.

This has created access to the arts for far more people than ever had the opportunity previously and support and encouragement for quality arts activities and for art discipline organizations through local arts agencies.

The leadership that the National Endowment for the Arts has shown has also had significant financial implications for the arts at the local level. Over $300 million is now appropriated by local governments annually in support of the arts, while private sector donations, individual giving, and earned revenue still represent the bulk of support for the arts locally. At the local level, the presence of even a small amount of Federal funding, as I have illustrated, for the arts has consistently and dramatically leveraged many more dollars from these other sources.

The significance of the National Foundation on the Arts and Humanities Act is clear. Quite simply, this act, through the National Endowment for the Arts, has changed and improved the quality of life in our country. The local arts agencies are proud to be a part of and a partner in this change. We look forward to the continuing support of Congress, the ongoing growth of the arts in America, and the increasing participation in the arts of all of our citizens.

Again, on behalf of the local arts agencies in the United States, I urge reauthorization for the National Foundation of the Arts and Humanities Act and the Institute of Museum Services. We look forward to a strengthened ongoing Federal, State, local partnership of support for the arts. I thank you for this opportunity to address the subcommittees.

[Prepared statement of Robert Lynch follows:]

PREPARED STATEMENT OF ROBERT L. LYNCH, EXECUTIVE DIRECTOR, NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES

Mr. Chairman, members of the subcommittees: I am the Executive Director of the National Assembly of Local Arts Agencies (NALAA), and I am honored to be able to bring you greetings from the more than 2000 local arts agencies located in every corner of every state and territory in our nation. Local arts agencies appear under many different names: arts councils, arts centers, municipal arts commissions, alliances and many others. Whatever the name, a local arts agency is a community organization or an agency of city or county government which primarily provides financial support, services, or other programs for a variety of arts organizations and/or individual artists and the community as a whole. In short, a local arts agency for a particular community is the multi-arts umbrella organization providing access to all of the arts for all of the people in that community. On behalf of these local arts agencies I wholeheartedly endorse the reauthorization of the National Foundation of the Arts and Humanities Act of 1965 as amended and the Arts, Humanities, and Cultural Affairs Act of 1976 (Institute of Museum Services).

NALAA supports a five year reauthorization of the National Endowment for the Arts and the National Endowment for the Humanities.

This year the NEA celebrates its 20th anniversary and we applaud the tremendous achievements that the Endowment through its fundees has enjoyed throughout the United States.

It is interesting to note that the local arts agency movement in the United States itself is only 35 years old starting with the first local arts councils in Winston-Salem, North Carolina and Quincy, Illinois in the late 1940's. The LAA phenomenon has grown up right alongside the NEA's own development and growth and to a large extent has enjoyed its growth and success because of the Endowment's seen and unseen helping hand along the way.

I'd like to trace the development of one local arts agency example as an illustration of the importance of the Endowment to this local arts agency movement. Prior to assuming the directorship of NALAA I was the Executive Director of the Arts Extension Service of the University of Massachusetts at Amherst. The organization served as the local arts agency for rural Hampshire County in Massachusetts as well as a community arts development organization for the entire state. Twelve years ago when the idea for the Arts Extension Service came up and the LAA movement was still in its incubation stage, advice was needed along with examples of other models for such activities. The National Endowment for the Arts was there with that help. A year later when funding was sought, the Massachusetts Council on the Arts and Humanities gave a small $5000 start up grant to see if the idea could fly. That $5000.00, along with the technical assistance of a state community arts advisor, was available only because the National Endowment for the Arts helped fund the Massachusetts state council. A year later when the Arts Extension Service wanted to provide leadership training to other developing community-based arts organizations, the NEA provided a $10,000 grant through the Expansion Arts program. Besides helping to launch 25 new arts ventures, most of which still exist today, ten years later, this Endowment grant helped leverage a two year $60,000 private donation from the William H. Donner Foundation which solidified the organization's financial base. Through the years, with small amounts of money, the Endowment directly helped this one local arts agency, the Arts Extension Service, create a rural arts development program, an inner city arts development program, and a number of special projects as well. In all, over fourteen years, the Endowment invested only $48,000 directly in the organization, which had an aggregate budget in that same time period of $1,200,000.00.

However, the value of the Endowment's investment in this local arts agency was immeasurable. It gave the organization the impetus and the credibility to go out and raise additional private and public dollars as well as to create a budget that was 75% earned income. What was created along the way because of this one organization's work was a county arts community that grew from one commercial gallery to ten such businesses, a huge resident artist population that includes perhaps the highest per capita craftperson population in the nation, a thriving tourism through the arts trade, a renaissance through revitalization of one city, Northampton, largely because of artist relocation, and then also some very specific programs such as the New England Arts Biennial, New England's largest multi-arts event, the New England Film Festival, the western Massachusetts Very Special Festival for the Handicapped - to name just a few. The point is that when the organization needed start up money the Endowment was there. When the organization needed credibility to leverage new funds the Endowment was there. When the organization needed a small amount of money to give programs the momentum to become self-sufficient the Endowment was there.

This same story could be told by countless local arts agencies whether the Bronx Arts Council or the Westchester Arts Council in New York, the Ashtabula Arts Center in Ohio, the City Arts Council in Dallas, Texas, the Brattleboro Arts Council in Vermont and similar arts councils in large urban areas such as Los Angeles, Chicago, Philadelphia, or smaller local arts agencies such as in Boonesville, Missouri and rural communities across the nation.

Today the local arts agency movement has, with the Endowment's help, reached a new threshold. Local arts agencies are now fully the third equal partner in the federal/state/local network of support and development of the arts in the United States. Local arts agencies are everywhere becoming the local focal point for fundraising and regranting to institutions, for services to other local arts organizations, and for providing missing programming that reaches new audiences and assures access to the arts for all of the people.

These are the concepts that I and the 2000 communities represented by local arts agencies hold as important, as the keys to assuring everyone the chance to experience the arts, the chance to develop full human potential that only the arts can provide.

In our support for the reauthorization of the National Endowment for the Arts we also support whatever it takes to assure that these concepts are protected and expanded.

Therefore we urge that the Endowment receive a minimum appropriation of $175 million dollars. The culture of a nation cannot be offered at a discount.

Secondly, we also urge and support the concept that the National Endowment for the Arts restructure its funding mechanisms so that a significant portion of all NEA funds starting in FY88 will go toward a program that is designed to make arts more available and accessible to all citizens. The purposes of this program would be carried out through and funds dispersed to and through local arts agencies and state arts agencies.

We urge that the Chairman of the NEA, with the advice of the National Council on the Arts, and in consultation with the state and local arts agencies, develop programs to commence in FY88 for the purpose of stimulating long term enhancement of the capacity of arts organizations in America to make a greater variety of art available to more citizens and enhance artistic excellence. Such programs should receive a portion of all Program, Treasury and Challenge funds and such monies should be used to fund state and local arts agencies, and through these agencies private non-profit arts organizations as well as to continue to fund directly private non-profit arts organizations.

Audiences in America are changing. The American public's appetite for the arts has grown rapidly and ravenously as all statistics show. However, the people are no longer content to wait for an annual pilgrimmage to a major urban center to get a quick fill of performance or visual arts. Witness not only the explosive growth of local arts agencies from 1 to 2000 in 35 years but the parallel growth of the regional theatre movement, the locally-based arts center movement, or the touring programs of our regional arts organization.

Artists in America are changing. Certainly artists congregate and even come from our major urban centers. But artists now not only come from every corner of our country but they choose to remain there as well, to live and work and contribute to their local community. Resources must be made available to these local communities so that the right kind of nurturing, the right kind of environment, the chance to be all that one can be is not denied to any child of any ethnic background in his or her evolution as an artist.

In summary, the National Endowment for the Arts has become an increasingly important and valued partner in the development and support of local arts agencies as the final link in the federal/state/local partnership of support for the arts in America. Through the development of the Test Program of Support for Local Arts Agencies, direct program grants, and federal support which reaches the local level through the state arts agencies, the National Endowment for the Arts has been a critical catalyst in the development of local arts agencies from one in 1949 to over 2000 organizations today. This has created access to the arts for far more people that ever had the opportunity previously and support and encouragement for quality arts activities and for art discipline organizations through local arts agencies.

The leadership that the National Endowment for the Arts has shown has also had significant financial implications for the arts at the local level. Over $300 million is now appropriated by local governments annually in support of the arts while private sector donations, individual giving, and earned revenue still represent the bulk of support for the arts locally. At the local level the presence of even a small amount of federal funding for the arts has consistently and dramatically leveraged many more dollars from these other sources.

The significance of the National Foundation on the Arts and Humanities Act is clear. Quite simply, this act through the National Endowment for the Arts has changed and improved the quality of life in our country. The local arts agencies are proud to be a part of and a partner in this change. We look forward to the continuing support of Congress, the ongoing growth of the arts in America, and the increasing participation in the arts of all of our citizens.

Again on behalf of the local arts agencies in the United States I urge reauthorization for the National Foundation on the Arts and Humanities Act and the Institute of Museum Services. We look forward to a strengthened ongoing federal/state/local partnership of support for the arts.

Thank you for this opportunity to address the subcommittees.

Mr. WILLIAMS. Thank you.

Mr. Price.

Mr. PRICE. Mr. Chairman and members of the subcommittee, I am Clement Alexander Price. I serve as the chairman of the New Jersey State Council on the Arts and also as the first vice chairman of the National Assembly of State Arts Agencies.

Let me first say that this is a distinct honor. Some many years ago, I was a busboy in the House of Representatives dining room, and now I find myself in the very enviable position of supporting the reauthorization of the National Endowment for the Arts and the National Endowment for the Humanities.

I appear before you on behalf of State arts agencies throughout the land.

In keeping with our collective belief that the Federal Government has a legitimate role in fostering the arts in our democracy and strengthening an understanding of our culture and its links with other cultures, and in keeping with our belief that the Government has a responsibility to encourage the intellectual development of all Americans, the National Assembly of State Arts Agencies supports the reauthorization of the Arts and Humanities Endowments and the Institute of Museum Services.

As the NEA prepares to celebrate its 20th anniversary, much has already been said about its substantial impact on the future development of America's artistic expression. Coinciding with the Endowment's history, there has been a remarkable growth in the number and quality of arts institutions and organizations. The early fears of Federal domination of the arts have been largely dispelled.

Currently there is considerable interest in the growing public support for the arts throughout the States. There is an optimistic spirit surrounding the 20th anniversary of the Federal-State partnership.

State arts agencies use the funds provided by the Endowment in increasingly exciting and productive ways, but basically to strengthen their existing arts initiatives and to expand their services into new areas. The Endowment, for example, enables the States to develop touring programs which help to expand arts appreciation throughout a State or region. Individual artists, the established and the soon to be established, are supported, in part, because of the Federal-State partnership.

As a college professor, I am especially impressed with the Endowment's sensitivity to arts and education. We must not become an esthetically illiterate people, for our democratic way of life would be imperiled.

Although education is primarily a responsibility shouldered by State and local government, the NEA, through its arts and education program, makes it possible for States to bring professional artists into the formal learning environment. In New Jersey, for example, in 1983-84 the Endowment's AIE Program enabled us to place 192 artists in 131 schools and in 11 other sites. Nearly 21,000 students were reached in every county of the State of New Jersey.

Such a program is especially valuable in the poor, disadvantage school districts, which funding for the arts cannot compete with the support for basic skills education.

I should also cite programs in folk arts, crafts, arts development, which depend in part on Federal support through the NEA. Federal support has a most desirable multiplier effect in each of these programmatic areas. State arts agencies are able to expand the arts into traditionally neglected communities, thus creating a network which over time may link communities in exciting new ways.

Much has been said since the Endowment's beginning about the enlivening quality of the arts on the human spirit and the ability of the arts to enlighten the American people. It is also important to recognize the relationship between arts development and infrastructure development, which may take the form of community revitalization. Again, to use New Jersey as an example, as the arts have flourished in the Garden State over the past 10 years, theaters such as the George Street Playhouse in New Brunswick have been rebuilt. Museums such as the Newark Museum have launched ambitious capital development campaigns. Multi-purpose facilities such as the Walt Whitman Poetry Center in the good old town of Camden have said, in effect, that the battle against urban decay will be waged by a coalition of artists and their supporters.

There is, to be sure, a symbiotic relationship between the Endowment's largesse and the public arts activities in the States. Although the Endowment is not the arbiter of national artistic taste, and should never be, the agency's considerable stature and its State programs review panel encourage all arts agencies throughout the land to adhere to the highest possible standards of professionalism in arts delivery services and to promote arts local groups capable of achieving some degree of national distinction.

The funds made available through the Federal block grant program are concrete manifestations of the Endowment's support of the arts on the State level, but this is not the only example. There are subtle influences such as the Endowment's studies and its surveys of the arts scene in contemporary American society, its support of talented artists, and its discreet funding initiatives.

The Endowment's support of State arts agency service organizations, in particular NASAA, is another important part of the Endowment's mission. That support enables NASAA to complement the Endowment's commitment to fostering artistic excellence and diversity. Two ways come to mind.

First of all, NASAA, in its relatively short history, has helped to ensure a more systematic delivery of arts services across the land by encouraging professionalism in arts administration. NASAA, moreover, uses the Endowment's support to maintain a communications network which over time has given strength to the arts throughout the Nation.

The Endowment's many funding programs are, of course, subject to change as the needs of the American people change over time. The funding which sustains the Federal-State partnership, however, should remain intact. In fact, it should be strengthened because it works and because of the dramatic increase in State support for the arts over the past decade.

In fiscal year 1985, $106.6 million was appropriated for the arts by States, compared with $148 million in grants available through the NEA. With State arts funding now ahead of the Endowment's, there is, in the view of State arts agencies, a need to strengthen the participation of the States in the Endowment's Challenge Program. As Mary Hayes, executive director of the New York State Council on the Arts, noted in testimony before this subcommittee on June 3, directing a portion of the challenge funds to State and local arts agencies will not only extend the accessibility of the arts to more people, it would improve the accessibility to Federal support for the arts.

In short, the States, as far as the partnership is concerned, have come of age.

In sum, State arts agencies join with the rest of the American arts interests in celebrating the Endowment's 20th anniversary. We strongly support its reauthorization.

At the same time, we call for a more affirmative effort within the Endowment's Challenge Program to allow for greater participation by State and local agencies.

I am extremely impressed with the Endowment's energy and its sense of mission, but I daresay that much of the agency's momentum is the result of individual and collective efforts in the States and special jurisdictions. That is not surprising, because we in the State arts movement are close to the arts action. It is also not surprising because it is very characteristic of the American cultural fabric.

Mr. Chairman, it is also important to take note of an emerging issue in the public arts movement of the United States, because I believe the Endowment will have to assume a greater leadership over the next 5 years. My colleague, Barbara Nicholson, spoke directly to it earlier. It is the opening up of funding, professional direction, and the popular enjoyment of the arts to diverse ethnic groups in the United States.

In short, arts administration, starting with the Endowment, should better reflect the potpourri of cultures and artistic expressions in our Nation. The problem is at once a civil rights issue and one which blatantly contradicts what we have learned about ourselves as a people.

I think you should know that, as chairman of the New Jersey State Council on the Arts and as a member of the State Programs Panel at the Endowment, I am distressed at the slow pace toward arts democracy in our land. There is enough blame for this blatantly un-American phenomenon to spread it around the entire arts establishment. However, I believe the Endowment should exert greater leadership toward the fulfillment of cultural and artistic democracy.

Again, sir, it has been my great pleasure to appear before the subcommittee.

[Prepared statement of Clement Alexander Price follows:]

PREPARED STATEMENT OF CLEMENT ALEXANDER PRICE

Mr. Chairman, members of the subcommittee, I am Clement Alexander Price. I serve as the chairman of the New Jersey State Council on the Arts, and as the first vice chairman of the National Assembly of State Arts Agencies. Let me say, first of all, that it is a distinct honor for me to appear before you this morning. Many years ago I was a busboy in the House of Representatives' dining room. And now, I find myself in the enviable position of speaking in support of the reauthorization of the National Foundation on the Arts and Humanities and the Institute of Museum Services. I am here on behalf of state arts councils throughout the nation.

In keeping with our collective belief that the federal government has a legitimate role in fostering the arts in our democracy; in strengthening the understanding of our culture and its links with other cultures; and in encouraging the intellectual development of all Americans, the membership of NASAA supports the reauthorization of the Arts and Humanities Endowments and the Institute of Museum Services.

As the NEA prepares to celebrate its 20th anniversary, much has already been said about its substantial impact on the future development of American artistic expression. Coinciding with the number and quality of arts institutions and organizations. The early fears of federal domination of the arts have been largely dispelled. Currently, there is considerable interest in and support for a public arts initiative, and there is an optimistic spirit surrounding the 20th anniversary of the federal/state partnership.

State arts agencies use the Endowment's funds in increasingly exciting and productive ways, but basically to strengthen their existing arts programs and to expand their services into new areas. The Endowment, for example, enables the states to develop touring programs which help to foster arts appreciation throughout a state or region. Individual artists are supported in part by the federal/state partnership. As a college professor, I am especially impressed with the Endowment's sensitivity to arts in education. We must not become an aesthetically illiterate people, for our democratic way of life would be imperiled. Although education is primarily a responsibility shouldered by state and local government, the Endowment, through its Arts in Education program makes it possible for states to bring professional artists into a formal learning environment. In New Jersey, for example, in 1983-1984 the Endowment's AIE program enabled the state arts council to place 192 artists in 131 schools and in 11 other sites. Nearly 21,000 students were reached in every New Jersey county. Such a program has extraordinary potential in the poor, disadvantaged school districts, where funding for the arts cannot compete with support for basic skills education.

I should also cite programs in the folk arts, crafts and arts development which depend in part on federal support through the Endowment.

Federal support has a most desirable multilayer effect in virtually every program area found on the state level. State agencies are able to expand the arts into traditionally neglected communities, creating a network which over time may link in exciting new ways.

Much has been said since the Endowment's beginning about the enlivening quality of the arts on the human spirit, and the ability of the arts to enlighten the American people. It is also important to recognize the relationship between arts development and infra-structure development and community revitalization. Again, to use New Jersey as an example: As the arts have flourished in the Garden State over the past ten years, theaters, such as the George Street Playhouse in New Brunswick, have been rebuilt. Museums, such as the Newark Museum, have launched ambitious capital development campaigns. And multi-purpose facilities, such as the

Walt Whitman Center in Camden, have said, in effect, that the battle against urban decay will be waged by a coalition of artists and their supporters.

There is, to be sure a symbiotic relationship between the Endowment's largesse and public arts activity in the states. Although the Endowment is not the arbiter of national artistic taste—and should never be—the agency's considerable stature and its state programs review process encourages all arts agencies to adhere to the highest possible standard of professionalism in the delivery of arts services, and to promote only the very best artists and organizations.

The Endowment's funding of state agencies is a concrete manifestation of the federal/state partnership, but there are other more subtle relationships such as the agency's generally excellent studies and surveys of the American arts scene, its direct support of talented artists and its discrete funding initiative.

The Endowment's support of the state art agency service organization, NASAA, is another important part of its mission. That support enables NASAA to compliment the Endowment's commitment to artistic excellence and diversity in two ways. First, NASAA during its relatively short history has helped to assure a more systematic delivery of arts services across the county by encouraging professionalism in art administration. NASAA, moreover, uses the Endowment's support to maintain a communication network between the professional and volunteer arts leaders in the United States.

The Endowment's many funding programs are, of course, subject to change as the needs of the American people change over time. The funding which sustains the federal/state partnership, however, should remain intact. Actually, it deserves to be strengthened and expanded in some areas because the partnership works extremely well and because of the dramatic increase in state support for the arts over the past decade. In fiscal year 1985, $160.6 million were appropriated for the arts by states compared with $148 million in grants available from the Endowment. With state arts funding now ahead of the Endowment's, there is, in the view of state art agencies, a need to improve the participation of the states in the Endowment's challenge grant program. As Mary Hays, the Executive Director of the New York State Council on the Arts, noted in her testimony before this subcommittee on June 3, 1985: "directing a portion of the challenge funds to state and local arts agencies would not only extend the accessibility of the arts to more people, it would improve the accessibility to federal support for the arts." In short, the states, as far as the partnership is concerned, have come of age.

In sum, state arts agencies join with the rest of the American arts interests in celebrating the Endowment's 20th anniversary, and we strongly support its reauthorization. At the same time, we call for a more affirmative effort within the Endowment's challenge program to allow for greater participation by state and local agencies. I am extremely impressed with the Endowment's energy and with its sense of mission. Yet, I dare say that much of the agency's momentum is the result of individual and collective efforts in the states and special jurisdictions. That is not so surprising because we in the state arts movement are close to arts action; it also is not surprising because it's so very characteristic of the American cultural fabric.

Finally, Mr. Chairman, it is also important to take note of another emerging issue in the public arts movement of the United States because I believe the Endowment will have to assume a greater leadership over the next few years. Ms. Barbara Nicholson of the D.C. Commission on the Arts and Humanities spoke directly to it earlier: the need to open up the funding, professional direction and popular enjoyment of the arts to diverse ethnic groups in the United States. In short, arts administration, starting with the Endowment, should better reflect the potpourri of cultures and artistic expressions in our country. The problem is at once a civil rights issue and one which blatantly contradicts what we have learned about ourselves as a people.

I think you should know that as Chairman of the New Jersey State Council on the Arts and a member of the state programs panel of the Endowment, I am distressed over the slow pace toward arts democracy around the nation. There is enough blame for this patently unAmerican phenomenon to spread it around the entire arts establishment; however, I believe the Endowment should exert more leadership toward the fulfillment of cultural and artistic democracy.

Again, Mr. Chairman, I am honored to appear before the sub-committee. Thank you very much, sincerely.

Dr. Clement Alexander Price,
Chairman, New Jersey State Council on the Arts,
First Vice Chairman, National Assembly of State Arts Agencies.

Mr. Williams. Thank you, Mr. Price.

Mr. Bruce, would you like to introduce our final witness?

Mr. **Bruce**. I would love to. We have with us Nancy Stevenson from the State of Illinois, past chairman of the Illinois Humanities Council. Mrs. Stevenson is a strong thread in the fiber and fabric of the State of Illinois. She is one of our jewels. We are happy to have her here.

The council, under her leadership started the first national heritage corridor in the Nation. It is a cooperative effort between business, and recreation, and historical preservation. In addition, they started an excellent program throughout all the libraries in the State of Illinois called Read Illinois, about Illinois authors. It has been an exciting program for school children throughout the State.

I am happy to have her here not only as a witness but as a close friend of the family. Mrs. Stevenson.

Ms. **Stevenson**. What a lovely introduction, Congressman Bruce, and what a pleasure it is to be able to say Congressman Bruce and sit in front of you.

I also want to add that Charlotte Bruce and Emily Bruce. Is it improper for me to introduce members of the audience?

Mr. **Williams**. Not at all. After the introduction you received, we'll allow you to do anything you would like, Mrs. Stevenson.

Ms. **Stevenson**. I wish I could introduce them all, because I think they are all friends of the humanities and the arts.

It is a delight to be reunited with the Bruces today and to have the even more important privilege of speaking before the committee. Thank you so much for holding public hearings on the arts and the humanities.

In this busy time when your priorities are being pulled in every direction, why should we talk about the humanities? I thought about this a lot coming here. I was leaving my mother, if I can be personal for a minute, who has been bedridden for 2 years and can't see. I spent a week with her in which we read books aloud, we talked, we told tales, we shared memories, we compared values. In short, it really was a humanities program, and very lovingly and tenderly conducted.

It is the humanities that produce our inner resources that are our inner resources, or at least I feel so very strongly. They are our window to the world, as much for all of us in understanding other cultures and other societies and other ways of life and other times and of the future, predicting the future, thinking about the future, as they are for my bedridden mother.

They are a way of reflecting and sharing. So, I thank you for taking the time. I really think the humanities and the arts are worth your time for those reasons.

Why State councils? Mr. Price gave us very good reasons why State arts councils. State humanities councils are in a sense different from the arts councils in that Congress created the State humanities councils. We are a special creature under the Endowment but written into the legislation directly.

We are not State agencies. We are a combination. We get our moneys from local sources. We get our moneys basically from you, our initial grants. And we are hoping to and trying to develop also getting moneys at the local State level. But we are not funded by and large—though some States may have some funds from States, no one relies on that entirely.

The State councils, as Mr. Price so kindly said about the arts, are reaching out to get to and provide programs in all of our communities. I brought a map which I would like to share with the committee afterward just showing Illinois and how those various programs are dotted around the State. We have over the 10 years that we have been in existence in Illinois have really developed outreach and continue to work on this as one of our major efforts.

We just conducted a program in southern Illinois that reached 68 different communities, only four of which have a population of more than 10,000 people. That is outreach. It was not only that we reached those communities, but we worked with all sorts of different organizations within those communities. We worked with the historical societies, the arts councils, in some cases local citizens who wanted to volunteer, and other organizations, whether they were put together for welfare purposes or others. Some of them are organizations for the elderly.

Out of this, a very dynamic program took place that studied the history of southern Illinois in all these 68 communities.

Other things are multiplying from a result of that. Perry County has reinstituted and revitalized its historical society which was dormant. Some documents were found which had not seen the light of day, and they are now public property. There are now elderly citizens writing articles for newspapers about their memories of the Depression and the differences between then and now. This contest has had thousands of people involved, either as judges, writers, or readers. It has been so popular that they came back to us for a second grant. We have, once again, given a very small amount of money to make this large activity take place.

Awareness of where we come from and where we are going is very important.

One of the things that State councils pride themselves on is their ability to respond to the different needs of the different States. Illinois is not like Massachusetts or Montana. We have probably more programs that reflect some of the difficulties of an aging steel industry. One of our programs was in southeast Chicago, where community members got together to talk about what happens when over 60 percent of the population of that community is out of work and what they do about it. Out of that has developed a film which we also funded—well, no State humanities council can fund a film. We can give a little nugget of money which may become a film, much like that seed money that you both talk about. We don't have that kind of money to fund a film. But out of that came a program, a film that is called Wrapped in Steel. It is going to be on public television in the fall, talking about and showing the problems of people who are out of work and what a community can do to pull itself together.

One of the things they do to pull itself together is to understand who they are, where they come from, and what their skills and talents are. All of those things require the humanities.

I am so enthusiastic that I am afraid I could go on for far too long.

Let me just end by saying that I think one of the Nation's greatest resources is our traditions and our history and our sense of and understanding of the vital needs of citizen participation in our Government. This is a resource of the Nation. This is a resource strongly supported by the humanities.

Thank you for letting us all come today. Thank you for hearing a personal testimony about State humanities councils.

[Prepared statement of Nancy Anderson Stevenson follows:]

PREPARED STATEMENT OF NANCY ANDERSON STEVENSON, NATIONAL FEDERATION STATE HUMANITIES COUNCILS

I am Nancy Stevenson of Hanover, Illinois. I have been a member of the Illinois Humanities Council for the last four years. As this agency is a new responsibility for your committee I am particularly pleased to have the opportunity to appear before you. It can be assumed that you have had little opportunity to hear about state humanities councils. We may be among the smallest agencies in the federal establishment. But, if you will excuse my biased viewpoint, we are different and special. Further, we do a very great deal with a small amount of money.

As you undoubtedly know, we were designed by Congress to fill a gap in federal programs. Our specific mission is to provide programs in the humanities for the general public. While the goal for all the states is the same—to provide top-quality public humanities programs—the profile of each state and the response of each council is distinctive. We welcome the chance provided by the reauthorization of our founding legislation to offer a progress report.

Each state humanities council has a governing board of volunteer citizens, half drawn from the academic community and half from the general public. We have rotating memberships which means that no council member or interest group can dominate a state program. Each council maintains a small staff who are skilled in linking the particular needs of their state with the creation of dynamic public projects. Last year 1100 council members reviewed 3,500 projects involving about 15,000 humanities scholars to reach over 25 million citizens. All this with the federal investment of only $25,974,000, or about eleven cents per capita.

We seek no substantive changes in the legislation establishing the state humanities councils. Amendments introduced in 1980 have assisted us in making our programs accessible to all sectors of our state, and attracting hundreds of community and education leaders to our councils. We have developed strong ties to cultural and educational institutions, and to our state and local government.

Frankly, our greatest problem over the past four years has been funding. Although generous authorized funding levels for the National Endowment for the Humanities were provided in the 1980 reauthorization, yearly appropriations have not kept up. (We sustained a major cut in funds in 1982.) The state program is not the only division of NEH to have suffered, but it is the one I know best. In some state councils, the annual budget has fluctuated as much as 25 to 40 percent, when decreases in base grants, Treasury funds (used to match private gifts) and special awards are taken into account. A reauthorization bill including room for even modest fiscal growth would help protect us from some of this variability. Perhaps it goes without saying that under conditions of level funding, or even growth just to meet inflaltion, we cannot maintain our programming capacity.

We have all become adept at raising local, private funds, assisted enormously by the Treasury fund program provided by Congress. But even this has become increasingly difficult, as our success in attracting public donors has exceeded our portion of Treasury funds. It is, of course, far easier to interest people in supporting our programs if they know that their money is being met by a federal share. Providing a mechanism for our grantees to certify gifts made directly to them, for federal matching, (as proposed in the Administration's and Senate's reauthorization bills) will enhance our ability to find local support for public humanities programs.

Although we are not proposing changes in the legislation, we believe it is important to reaffirm our mission. The charge to the state councils by Congress is very clear. The humanities councils exist to make available the best work in the humanities that is being done by professionals to the broadest possible public audience for the mutual benefit of both. Milan Kundera, the Czech writer now exiled from his country, has said, "Culture needs a public life, the free exchange of ideas; it needs publications, exhibits, debates and open borders." He know too well the consequences of a society denied freedom of discussion. Happily, in our great country, we do not fear oppression. We too need those debates and exhibits, in the words of Vartan Gregorian (head of the New York Public Library and a member of the New York Council for the Humanities), to "transform information into knowledge, to enable people to make not only conscious choices but critical choices."

We operate from the premise that the humanities have an integral part to play in the discussion of the major issues of the day. Many of the great texts of the Western tradition arose in response to controversy. If we don't emphasize these connections, the humanities will be perceived as esoteric or frivolous. They are not; the humanities are at the core of American life. They assist us in understanding the traditions that bind us, as well as the differences among us, the tensions which separate us.

In his new book, "Habits of the Heart," Robert Bellah of the University of California explores American individualism, first observed and described by Alexis de Tocqueville in the 1830's. Taking his cue from de Tocqueville, Bellah proposes that "one of the keys to survival of free institutions is the relationship between private and public life, the way in which citizens do, or do not, participate in the public sphere." Bellah concludes that our society has been "deeply influenced by the traditions of modern individualism." They take the position that "our most important task today is the recovery of the insights of the older biblical and republican traditions." Inquiry of humanities and social science scholars can lead us to explore the connections between cultural traditions (philosophy, religion, literature, language and the arts) and the relation of persons in society. Bellah suggests that "any living tradition is a conversation, an argument in the best sense, about the meaning and value of our common life."

Each year, we put into action the principle of individual reflection on significant social and cultural issues, through thousands of public humanities programs across the country. We support programs that take place in museums, historical societies, union halls, elderhostels, public schools, shopping malls, parks and libraries. As independent organizations, we have the ability and flexibility to coordinate cooperation among many state and local institutions. There can be practical results from our program, as well. To use Illinois, the state I know best, as an example, our council made the initial grant of $15,000 plus a $6,000 match to provide research and public programs about a new public enterprise. This led to the creation of the nation's first national heritage corridor, signed into law in 1984. This corridor links commerce and industry with historic preservation, land reclamation and the development of new recreation potential. Many communities along the corridor have initiated self improvement efforts; local residents are working with urban geographers and historians from many universities to research community histories; high school students and teachers have worked voluntarily on clean-up campaigns and the U.S. Steel Works in Joliet, one of the oldest in the nation, is working with planners on an adaptive reuse project for this historic but now underutilized site. In short, the council seed grant was a catalyst. Hope is being restored to a once abandoned and neglected area.

Another example of such inter-organization coordination and cooperation is our "Read Illinois" project, which involved public and school librarians, scholars of Illinois literature, state government officials and Illinois booksellers. The project was sponsored by the Illinois Library Association, the Illinois State Library and the Illinois Humanities Council. It was endorsed by the State Librarian, who is also the Secretary of State. This structure created dozens of reading/discussion programs about Illinois authors at public libraries throughout our state.

But this is not all. In Vermont, several years ago, the Vermont Council on the Humanities and Public Policy funded a series of library reading projects, which brought humanities scholars to public libraries to discuss works of literature with local citizens. The model was simple, and the scale was small. It was an enormous success, so much so, that the American Library association adapted and expanded the program into a nation-wide project, "Let's Talk About It." Supported by humanities councils in most states, "Let's Talk About It" is currently involving thousands of people in discussions of books such as de Tocqueville's "Democracy in America" and Hawthorne's "The Scarlet Letter". In Utah, to take but one example, the State Library Association and the State Library have developed a program of readings, grouped around themes such as "Making a Living, Making a Life: Work and Its Rewards in a Changing America," "Not for Children Only," "Being Ethnic, Becoming American," "Individual and Community in America."

"From Vermont's original idea, hundreds of programs have evolved, bringing thousands of people together to engage in the quintessential humanities activities of reading, thinking about and discussing significant texts and ideas. In this, we have made an enduring contribution.

Humanities councils work on a larger scale, too. We work with major institutions to fund exhibits and lecture series. We assist in funding humanities films, films which are recognized not just for their humanities content but for their artistic excellence. Over the past few years, a number of our state council-funded films have won national recognition: "The Day After Trinity," on the life of J. Robert Oppenheimer, "Brooklyn Bridge", and most recently, the Academy Award winning, "The Stonecarvers," about the artisans who have created the Washington National Cathedral. Another state council funded film, "Code Grey," about nursing ethics, was also an Academy Award nominee this year. Through such films, we fulfill our mission, to reach across institutional barriers to the general public, to give a large audience access to ideas developed by humanities scholars, to demonstrate the centrality of the humanities in American life.

Our guidelines require that humanities scholars participate in all projects we fund and we recognize that the NEH supports the work of scholars as well as the creation of humanities programs for the public. This support for academic humanities activities is as important as the support on which we depend. However, we believe the NEH is for the whole country and often, the state humanities council may be the only organization (or one of a very few) that distributes federal support for the humanities to a state. In 1984, for example, fourteen states received between 50% and 100% of their public humanities funds through their state council. In twenty-one other states, the humanities council provided between 25% and 50% of the total NEH allocation to those states. The state humanites programs are, therefore, a major force.

We can now use our experience and contacts to exercise leadership as do other cultural institutions in the states. We have moved beyond a passive role as simple regranting agencies. We value our independence and accountability to Congress and to our citizens. We realize that our programs are not the only vehicle for public programming in the humanities. But we do see ourselves, as did Congress in creating us, as central to the challenge of keeping the humanities at the center of American life.

One of our Illinois council members suggested that we encourage what we do repeatedly, superbly, if almost unconsciously, when we meet as a council. Our council members come from many backgrounds. We represent different disciplines of the humanities, occupations, institutions and geographical areas. We share our ideas with concern for, and even passion for, our special viewpoints. We are volunteers, whether elected to membership, or appointed by our governors. But, in all cases, we work together in civility and mutual trust toward a common goal. This is the spirit and the charge humanities bring to the nation.

Mr. WILLIAMS. Thank you very much. We are very pleased with the testimony of the three of you.

Mr. Bruce, do you have any questions for our witnesses?

Mr. BRUCE. I just wondered, in your last paragraph you indicated a partnership between State, Federal, and local. Has the State share been going up as a percentage and in actual dollars? What is the participation of the States throughout the Nation in arts and humanities?

Mr. LYNCH. Speaking from the local point of view, what we have seen as far as States is an increase year by year in the amount of money that States themselves are appropriating. In fact, my understanding is that this is the first year that the States have appropriated more money, collectively, than the National Endowment for the Arts has appropriated. What you have seen over the 20-year history of the National Endowment for the Arts is the Federal Government taking the lead but a slow growth of State increasing, a slower growth, but then a quick spurt at the local level, which has actually exceeded both the Federal and the State levels.

Mr. BRUCE. That is all I have, Mr. Chairman.

Mr. WILLIAMS. Mr. Lynch, you express support for the creation of a long-term enhancement program in which State and local councils would participate. What specific form should that take? What different needs could be met with that form that aren't being met now?

Mr. LYNCH. I think that one of the specific needs is that, to a large extent, funding from the National Endowment for the Arts tends to be on a project-by-project basis, other than the block money that goes through the State programs, project by project, notable and fine projects, but not beginning to touch upon the breadth of needs that we have across the Nation.

I guess what I am referring to in such a program would be something that would possibly look at partnership situations, consortia situations in various States that might, through the localized agency network and the State arts agency in a particular place, be able to take money that comes in from the Federal Government and use that money to leverage much more local public, State public, and private individual donor dollars to create a longer-term, more stable approach to funding those very same institutions and many more that are receiving the one-shot grants now. That is one positive result that I can see.

A second thing is that I feel that there needs to be much greater attention to long-range planning. It is very difficult for organizations to project or, let's say, an entire arts movement to project where it is going to be in 5 or 10 years when you are in a cycle of applying for one grant, either getting it or not getting it, reapplying for one grant. So, I would like to see maybe through collaborative efforts once again, a kind of a program that looks toward stabilization and long-range planning.

Mr. **Williams**. I have one question which I would like you, Mr. Price, to answer in your position with the State arts councils, and you, Mrs. Stevenson, with your parallel position with the humanities councils.

We are witnessing significant population shifts in this country, not only a geographic shift but most particularly demographic shifts. More women now work. The education achievement of our people is constantly shifting and changing. There are more nontraditional students returning to school.

How would you suggest that the Endowments for the Arts and the Endowments for the Humanities change to meet those shifts 5 years from now? It is very difficult to know just what they will be, but an act that worked the past 10 or 15 years probably is not focused properly for the remainder of this decade and on.

Mr. **Price**. Thank you, Mr. Chairman.

I think there is a very strong need of Endowment for greater research capacity. It would seem to me—and, of course, I approach the Endowment as an outsider except for my role as a member of the State programs panel. But it seems that there is not a sufficient research capability at the Endowment to make the necessary projections on where the country seems to be headed.

There is also, I think, a great need for the Endowment along with other agencies of the Federal Government to see where the country has come from. Much of what I said in my testimony and, I think, certainly at the heart of Barbara Nicholson's testimony, is drawn from what has been going on in this country from at least the turn of the century. It seems that the Endowment and many other agencies are playing catch up. We have known for a while, certainly since the 1930s, that the official perception of this country that it is a culturally pluralistic society. Why the first 20 years of the Endowment have not, to my mind, reflected how deep the pluralistic nature goes, I do not know. I suspect that, in order to legitimize the Endowment, its first 20 years have been characterized by strong support of traditional art forms and traditional arts institutions.

However, there is a groundswell that I see in my State and I see it throughout the land, and I have traveled quite a bit as an arts advocate and professional historian. There is a groundswell of cultures who have been here as long as the Nation has been in existence, who now have the numbers, the political acumen, and, if you will, the organizational ability to make the Endowment and other agencies much more accountable, not just to their needs, but much more accountable to a realistic picture of American society.

So, in answer to your question, I urge the Endowment to take more seriously a research approach to long-range planning, as Bob noted, to become better versed in the very fine scholarship which we have now on the evolution of American culture and on the changing demographics of the society that have been going on at least since World War I, where you find this great push of people out of the southern States and, a generation before that, the great immigration of southern and eastern Europeans.

I think many Federal agencies are increaingly compelled to take a look at the formation of a new American society.

In conclusion, I think research is needed. I think there is a great need for a look at what the country has been going through over the last two or three generations.

Just to add one more, I think the Endowment might want to bring on different kinds of arts administrators, arts administrators who have, if you will—and this is a cliche—sensitivity. Perhaps a better word would be—who have encountered what the society's culture really looks like.

Ms. **Stevenson**. Thank you, Mr. Chairman.

In many cases my testimony must be different because I do not know the inner workings of the National Endowment for the Humanities very well. I am really here as more knowledgeable about States' humanities councils. I am sure that much of what you say about the traditional pattern being reinforced by the National Endowment is true. We see this in the kinds of regulations that they impose upon the State councils.

This sounds extraordinarily biased, but one of the things I think that the local organizations and State councils can do is be a responding mechanism to the demographic changes and the changing needs of people. Congressman Bruce kindly alluded to the seed grant that we gave to a group that later became the National Corridor. It was an abandoned area, really neglected industrial area. Everything in that long corridor along the Illinois River, all the industries were changing. Many of them had left. The farming had changed. The communities faced different needs.

This project has helped those communities get together to talk about their needs. There is even growing out of that corridor a $15,000 grant from the Illinois Humanities Council 3 or 4 years ago, a whole United States Steel redevelopment project of one of the oldest historic plants but now no longer used in which new industry may come in, new types of housing, new kinds of people will be settling there to live in a very difficult area of Joliet, IL. That kind of thing is the way we respond. You can see the needs. We don't have so much red tape that we can't get a proposal from a group and respond to it.

We have been able to have programs, for instance, in rural areas among new residents and old residents. There is a lot of tension often between the young college educated, upward mobile groups that come in to live in a community and the old settled farming population that sees the society in one way. It's often a humanities council program that will allow those two groups to talk together. Talking together doesn't always bring solutions, but it can enable sometimes solutions to evolve and certainly communication that didn't take place before.

It isn't perfect. One of the benefits of the Federal system is the decentralization, which makes some response possible, that I think wouldn't be possible from the central body.

Mr. WILLIAMS. Our thanks to each of you. We appreciate your good testimony today.

Mr. Price, I share with you and the others concerned that we are fostering the arts and humanities and museum services. Unlike the others, you and I also share an early restaurant career. I, too, was a busboy, not in a restaurant as dramatic as the House dining room, but in the restaurant in which I worked, the food was good.

Ms. Stevenson, our regards to your husband. We miss his good and wise counsel in this place.

Ms. STEVENSON. Thank you very much.

Mr. WILLIAMS. It is a particular pleasure for me to have you with us today because your father-in-law was and is my hero. He was the great reasoned and civil political voice of our time.

Let me ask you, is it Adlai or Adlai?

Ms. STEVENSON. In our family we have always said, however you call it, we'll answer. But, Adlai.

Mr. WILLIAMS. The original Adlai Stevenson's friend, Mark Twain, introduced him one time by writing this poem on the back of an envelope: Philologists bray and lexicographers say you don't call him Adlai, you call him Adlai. But at Democratic picnics when spirits are high, they don't say Adlai, they all say, hey, Adlai.

We are delighted to have you all with us today. Thank you very much.

Ms. STEVENSON. And thank you for the poetry, it's wonderful. That's a humanities program. [Laughter.]

Mr. WILLIAMS. The meeting is adjourned.

[Additional material submitted for the record follows:]

PREPARED STATEMENT OF SHIRLEY ECHELMAN, EXECUTIVE DIRECTOR, ASSOCIATION OF RESEARCH LIBRARIES

Thank you for the opportunity to submit written testimony on the legislation to reauthorize the National Endowment for the Humanities. The membership of the Association of Research Libraries (ARL) consists of 117 of the largest public and academic research libraries in the United States and Canada. The primary mission of our member libraries is to serve scholarship and research. This responsibility is met, in part, by collecting and preserving research materials and providing access to such material whether it is held locally or stored elsewhere. The programs of the Endowment play a very important role in encouraging and supporting projects that result in increased access and preservation of research materials. Due to the complementary missions, the member libraries of ARL have a keen interest in the continuation of a vigorous Endowment.

We support the continuation of the National Endowment for the Humanities and recommend that the agency be reauthorized with no substantive changes in the legislation. We find the current legislation serves well to allow the Endowment to promote progress and scholarship in the United States. We also recommend retaining the authorizing funding ceiling of $247 million which appears in the current legislation. Including only a reference to "such sums as Congress deems . . ." provides no indication during future appropriation cycles about the extent of need as determined by your Subcommittees. On the other hand, placing a ceiling of $126 million on the Endowment's budget, as has been proposed by the Administration, would unduly restrain future NEH programs.

In support of our recommendations, we would like to provide the Subcommittees with examples to illustrate the success of the National Endowment for the Humanities in addressing the needs of scholars.

The quality of scholarly investigation in the humanities is dependent on the scholar's access to research resources and a primary source for many investigations is one or more of the research libraries in the United States. The library thus serves as a critical link in the chain of research by collecting past scholarship and making it available for current and future investigations.

The richness of the collections of research libraries is of fundamental importance in humanistic scholarship. In fiscal year 1984, member libraries of ARL reported combined holdings of nearly 524 million volumes, including microforms. In addition, manuscripts, archives and other materials constitute an equally large and important resource. The size and complexity of the collections creates a set of very practical access problems for scholars: how to identify and locate the known as well as the yet undiscovered golden needles in the haystack that are relevant to a current investigation.

NEH programs have had a tremendous impact on scholarship by making primary research resources more readily accessible and available. An example of such a project is the "Eighteenth Century Short Title Catalogue" (ESTC), a listing of English language materials published anywhere in the world between 1660 and 1800. With NEH support, groups of scholars are working to complete this international listing which is expected to contain as many as one half million titles. Once completed, this computer-based file will make this rich universe of research resources widely available to scholars and will greatly facilitate both identification and location of specific titles on every aspect of eighteenth century life. This project is of such an imposing scale that it probably would never have been possible without NEH support. With NEH support, scholars today and in the future are assured of increased accessibility of eighteenth century resources. The value of the NEH support is both significant and permanent.

Other recent NEH awards that will open new avenues of access to primary research resources include:

The University of Michigan was awarded up to $57,715 to support cataloging of a major collection of materials in Thai studies. The collection documents virtually every aspect of 19th and 20th century Siamese civilization and, as a result of the NEH support, will be accessible to scholars via listing in the Research Libraries Information Network, an online bibliographic data base.

Brown University received $114,339 plus an offer of up to $81,674 in matching funds to provide continuing support for the preparation of "European Americana," a guide to writings about the Americas published in Europe between 1493 and 1750.

Berea College received $69,515 plus an offer of up to $28,307 in matching funds to support the appraisal, arrangement, and description of photographic material in institutions of southern Appalachia and to create a central photographic archive at Berea College.

These, and other similar NEH supported projects, contribute to the intensive efforts underway throughout the country to identify, arrange and provide access to material of significant value for scholarly inquiry. Automation has made it economically feasible to create, maintain, and disseminate data bases that describe the holdings of many libraries. NEH guidance and involvement in such efforts ensures that the benefit of these projects will reach the widest possible audience without regard to institutional affiliation or geographic proximity to large research collections.

While technology has brought greater efficiency and usefulness to reference tools, there has been a growing awareness of a new threat to access—the deteriorating state of the material itself. Precise figures measuring the threat to the nation's research collections are not available. Knowledgeable estimates, however, place the problem at a seriously high mark: one quarter to one half of the paper in existing research library book collections (depending on the age and nature of the collection) is already in such poor condition that further use may result in loss of text. It is further estimated that all but approximately 10% of the remainder of the book collections are likely to eventually reach the same endangered state. To illustrate, the Library of Congress estimates that 25% of the books in its general and law collections are already brittle with approximately 77,000 additional books reaching the brittle state each year. The potential loss to scholarship is staggering.

Costs associated with preservation activity vary widely depending on the condition of the item under examination, the decision made regarding the appropriate preservation tactic (content preservation or artifact preservation) and the extent of facilities and expert staff available to treat the item. Other costs to be considered include the time of someone to identify and locate the item, make the decision regarding the kind of treatment it should receive and then, if appropriate, register the preservation activity in one of several shared bibliographic databases so that another institution need not repeat the process with the same item and incur the same expenses.

It has been estimated that the per item production cost to an institution to preserve a book by replication in microfilm ranges from $35 to $100. Costs to maintain or restore an item in its original paper format very widely. A seriously damaged item that requires full conservation treatment may cost $500–$1,000 or more to treat.

Precise information regarding the scope of the preservation problem is not available. Precise figures regarding the cost of preserving the resources vary so dramatically they are of little help in arriving at a firm grand total needed for success. Clearly, however, the nation faces a serious threat to our intellectual heritage and therefore to our ability to study and understand the spectrum of human events. While preservation costs seem to be high, the cost of doing nothing, or less than our best, will be measured not in dollars but in lost vision for future generations.

The startling predicament, then is that while bibliographic access to the collections of research libraries across the continent has improved, the ability of a scholar actually to obtain a usable copy of textual materials is impaired and likely to become more restricted in the future. The predicted loss of such large segments of the nation's research resources is a catastrophe of such significant impact that no single solution is sufficient.

A recent survey of member libraries of ARL identified their priority in the area of humanities research to be preservation of research library materials. A survey of scholars conducted last year by the National Humanities Alliance confirms this priority. It was therefore welcome news when the Endowment expanded its response to this national need by establishing an Office of Preservation. This Office consolidates and strengthens the Endowment's commitment to aid in the development of a coherent strategy to preserve and make available essential research materials in the humanities. In recognition of their initiative, the ARL Board of Directors adopted a resolution of support that expresses appreciation for the long standing commitment of NEH to address preservation problems. A copy of the resolution is attached to our statement.

A review of NEH grants confirms a serious interest and commitment to preservation. NEH has a history of funding programs in individual institutions or significant cooperative projects that build upon one another and ensure a rich variety of preservation programs. We applaud this support and call for continued long term allocation of significant funds to protect the integrity of research collections.

In conclusion, the Association of Research Libraries acknowledges the success of the National Endowment for the Humanities in pursuing its mission and supports reauthorization of the agency with no substantive changes in the current law. We also support an authorization ceiling of $247 million corresponding to the level authorized in 1980.

STATEMENT OF SUPPORT AND GRATITUDE FOR THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Whereas, there is substantial evidence that the intellectual heritage of our nation is threatened by deterioration of library collections; and

Whereas, past National Endowment for the Humanities grants have helped to create a cadre of trained preservation specialists and have also increased awareness of the importance of the issue within the library and archival communities; and

Whereas, there are now available a range of technical solutions that make it possible to preserve the information contained in library collections; and

Whereas, the cost of accomplishing this preservation remains a major barrier for libraries; now, therefore, be it

Resolved, that the Association of Research Libraries support the initiative taken by the National Endowment for the Humanities to establish an Office of Preservation and express gratitude to the NEH for its continuing support of preservation activities.

Adopted by the Board of Directors of the Association of Research Libraries May 14, 1985.

PREPARED STATEMENT OF DR. JOHN WILLIAM WARD, PRESIDENT, AMERICAN COUNCIL OF LEARNED SOCIETIES

Mr. Chairman, Members of the Committee: it is an honor to be invited to testify before you and I thank you for it.

I am John William Ward, President of the American Council of Learned Societies, formerly President of Amherst College in Massachusetts, and before that a Professor of United States History at Princeton University and Amherst College.

As a preliminary, may I say that the American Council of Learned Societies has published A Report to the Congress of the United States on the State of the Humanities and the Re-authorization of the National Endowment for the Humanities. We have sent each of you a copy. We have mailed the Report to 135 members and staff of the relevant Committees of the House and the Senate. We have distributed the Report widely in the world of humanistic learning and scholarship (1,100 copies in all), including the staff of the National Endowment for the Humanities.

The Report consists of individual reports by twenty-eight learned societies with an introductory essay written by me. Because the Report is a volume of 244 pages, I do not offer it as part of the record of your hearing. We do hope, of course, that you will find it useful and instructive in your deliberations. If you have need for further copies we would be pleased to provide them.

Your hearing is on the "Re-authorization of the National Foundation on the Arts and Humanities Act" (1965), as amended. My remarks are restricted to the effect of that act on the Humanities, namely the National Endowment for the Humanities.

The world of the humanities is as pluralistic as the nation itself. The National Endowment for the Humanities serves as a large and varied constituency: elementary and secondary schools; colleges and universities; the media, both print and electronic; libraries and museums; community groups and individual teachers and scholars. The American Council of Learned Societies is involved in many areas of humanistic learning, but speaks mainly for the professional, scholarly associations whose more than 250,000 members comprise, literally, the population of the world of humanistic learning and scholarship in the United States.

In 1963, the American Council of Learned Societies, with the Council of Graduate Schools in the United States and the United Chapters of Phi Beta Kappa, created "The Commission on the Humanities." The Chairman of the Commission was Barnaby C. Keeney, then President of Brown University. The members, twenty in all, were a remarkable cross-section of intellectual, academic, and business leaders in the United States. In 1964, the Commission issued its Report. Its main recommendation was that the federal government should create a "foundation" in support of the Humanities. The Congress of the United States received the Report favorably and acted upon it quickly. In 1965, legislation created the National Endowment for the Humanities (and its counterpart, the National Endowment for the Arts). In 1985, the National Endowment for the Humanities is before the Congress for legislative re-authorization to continue its programs of support for the humanities.

Twenty years ago, the question was whether the federal government of the United States of America should directly support the arts and the humanities. With the creation of the two Endowments, the answer was a resounding yes, an answer agreed with by Presidents Johnson, Nixon, Ford, Carter, and Reagan and by unwavering bi-partisan support in both houses of the Congress ever since.

It would be anomalous had it been otherwise. Business is allowed by law to make gifts that advance the general social good, not just the economic self-interest of the corporation, and it would be curious if a government for the people had come to a different conclusion. The federal government had contributed in many ways to the advancement of humanistic learning and scholarship before, but with the creation of the Endowment, it made a strong institutional and symbolic statement of agreement with the sentiment, to use the words of the 1964 Report of the Commission on the Humanities, that "a government which gives no support at all to humane values is careless of its own destiny."

Further, a "partnership" between the public and the private sector is native to the American grain. When the United States made the great transformation from an agrarian and mercantile economy to an industrial economy of self-sustaining growth, the government was an active partner with private interests, not just in building roads and canals and, later, railroads, but in a host of nascent industrial enterprises. The vehicle for government support was the states and cities but, nevertheless, the United States invested a greater amount of social capital than ever before known in Western history in economic development. As the economy expanded, so did governmental participation, directly in the creation of a national communications network of roads, canals, and railroads and of land grant colleges and universities, and indirectly in taxing and and tariff policies. The tradition persists down to the development of satellite communications in our own time.

In short, the concept of a partnership between the public and the private sectors, between the government and for-profit as well as not-for-profit corporations, is traditional in the history of American society. Unlike command economies, however, the tradition in the United States has been pragmatic and, in the best sense, opportunistic, ungoverned by an inflexible philosophy of the role of the state or a sharp distinction between the public and the private realm. From the beginning, the United States has been a mixed-economy.

Twenty years later, the question is no longer singular, whether the National Endowment for the Humanities should exist, but a series of related questions about its existence. How well has NEH discharged its responsibilities under the mandate given it by the Congress of the United States? What effect has the presence of NEH had upon the humanities in the United States? What changes, intellectually and institutionally, have taken place in the humanities over the last twenty years which might affect the direction of the National Endowment for the Humanities over the next twenty years?

From the perspective of the learned societies, the National Endowment for the Humanities has done its work ably and served the humanities well. The fields of knowledge defined in the legislative mandate to the Endowment as comprising the humanities have been enlarged and enriched by its presence. Changes in leadership of the Endowment have shifted emphases in direction from time to time, but over twenty years the great success of the NEH has been to attract and to maintain a superior professional staff committed to the life of learning, courteous to its constituents, and competent in its duties.

Recognition of the importance of the National Endowment for the Humanities recurs throughout the individual reports of the learned societies in the volume I referred to, A Report to the Congress of the United States on the State of the Humanities . . . More important is the testimony that it is improbable support would have come from other sources. Such basic and essential tools of scholarship as catalogues of manuscript holdings, the creation of bibliographic and reference works, linguistic atlases and dictionaries, the publication of annotated lists of medieval and Renaissance Latin translations, support for centers for the study of paleography essential for medieval studies: one could extend the list, but these are examples of support for the basics of research that scholars understand and appreciate which may seem esoteric, if not unimportant, to others. They do not possess the glamor or promise the immediate utility which readily attracts support. They are simply the basics for advanced learning in a civilized society.

Beyond its direct grants, the National Endowment for the Humanities has had an even greater effect. Through matching grants, it has had a multiplier effect in two ways. First, it has caused the world of learning and scholarship to take action on its own behalf, to organize itself to seek private support to meet the requirements of NEH matching and challenge grants. The leverage of federal dollars has generated double the amount in private dollars. Second, the matching and challenge grants themselves provide a sanction for the worth of scholarship. The peer review system and the professional assessment of proposals through the National Endowment for the Humanities assure private donors of the worth of the work they are asked to support.

Yet, if one stands back and looks at the entire world of humanistic learning and scholarship, the National Endowment for the Humanities plays a small role. Support for research and scholarship in the humanities and for the libraries and materials which make them possible comes overwhelmingly from the colleges and universities and the private foundations of the United States. Within that context, the money appropriated for the National Endowment for the Humanities is miniscule, as it also is within the context of the total federal budget. But the National Endowment for the Humanities is important because, as the single federal agency dedicated to the humanities, it makes a strong symbolic statement. It says a resounding yes to the question whether humanistic learning and scholarship is important to American culture and to the American people.

Looking backward twenty years, one may see that the establishment of the National Endowment for the Humanities was an effect, not a cause of social and intellectual change in the world of learning and scholarship. The year 1965 was at the crest of the remarkable expansion of higher education which began with the G.I. Bill after World War II. No study has yet done justice to the democratization of higher education by the G.I. Bill, although because the beneficiaries were nearly all men it had a negative effect for women. Before World War II, only about 14% of high school graduates went on to further education in any form. By 1965, nearly 70% were. The greater number were entering the junior and community colleges which developed to meet new social expectations about education. Yet, more than 25% of high school graduates completed four-year college programs for the A.B. degree. The expansion of post-secondary education was further fueled by demography, the "baby-boom" of the postwar years. Not only was a higher percentage of the age-cohort proceeding on to further education, the cohort itself was greater.

Graduate education expanded to meet the growing demand for faculty. In the field of history, more Ph.D.'s were granted in the ten years of the 60s than since the first Ph.D. was awarded in 1882 when university graduate education first appeared in the United States. The same heady rate of growth was true for other disciplines. The numbers are well-known. There is no need to multiply examples.

All this has changed utterly. One need only compare the optimism and self-confidence of the 1964 Report of the Commission on the Humanities with the troubled tone of nearly all the reports of the learned societies in 1985. A demographic downturn has sharply reduced the population bound for college and university education and an aging faculty, occupying tenured positions, have together practically shut the door of opportunity for new Ph.D.'s until the late 1990s.

The bitter irony is that, as job opportunities have narrowed, intellectual horizons have widened. As the philosophers put it, after reviewing the bleak opportunities for employment in the academy, "Facts such as these might suggest a climate of doom and foreboding. Yet no such climate prevails. Philosophy remains a vigorous discipline in which conceptual advances and innovative methods continue to spring up." The statement of the Modern Language Association finds the same distinction between the conditions of the profession and the intellectual work which goes on in it: "Although in most respects the situation of American scholarship and teaching has improved in the last twenty years . . . the extraordinary difference in tone between the 1964 [Report and the present] stems from circumstances outside the profession."

Whatever the social and economic structure of the "institution" of higher learning, the activity of learning and scholarship in the humanities is vigorous, various, and lively. Two general themes characterize the assessments of the state of the humanities in the twenty-eight individual statements in this Report. First, there is a heightened concern with the very meaning of a "field" of study, a discipline, usually concluding in a broader and more generous sense of one's subject and a more inclusive sense of what materials and techniques are appropriate to it. Second, there is a pervasive movement toward interdisciplinary work and a major re-assessment of the relation between the humanities and the social sciences.

For the first, the subject matter of a field or discipline, the American Academy of Religion contrasts an earlier and narrower view of religion with the work which characterizes the study of religion today:

[Religious Studies] take as studied an interest in contemporary Brooklyn Hassidic Judaism as in the problems of the early Diaspora, in the wisdom of the Black Elk of the Oglala Sioux as in the revivalism of Southern Baptists, in the pure land Buddhism of Japan as in the covenantal theology of Jonathan Edwards. It would search out the religious resonances of the poetry of Wallace Stevens as carefully as that of Dante, discuss the civil religion of America as painstakingly as that of the Roman *Pax Aeterna*, compare the kinship systems of South American tribes and the prestige systems of modern corporations, and enter upon the complex ethics of medical practices in relation to the terminally ill.

The Organization of American Historians testifies to the same sense of a richer view of the meaning of history: "sweeping changes . . . occurred in the subject matter of the discipline as historians broadened their interests significantly." Likewise, students of literature: "Intellectually," observes the Modern Language Association, "the field has grown more and more attractive, as the traditional canon has been enlarged and revised."

The enlargement of the sense of what is the subject matter of a particular discipline extends also to methods of study and critical perspectives on one's subject. Political philosophers not only reassessed "the traditional canon of classic texts—to ask whence the tradition comes, what has been left out, and how better canons might be created." At the same time, they became more self-conscious about the meaning of meaning, and more critical of the place of theory in the study of texts:

"As movements such as existentialism, neomarxism, phenomenology, structuralism, deconstructivism, and bioethics have left imprints on the humanities, they have also influenced political science, as have evolutionism, political economy, sociobiology, and cognitive science. As a result, political science serves as an important crossroads for virtually all inquiry in the social sciences and humanities. Thus the discipline helps to create lasting patterns of conversation and cooperation that enliven investigations throughout the academy."

As the definition of fields of study come under scrutiny, as materials appropriate to a subject become more inclusive, as methodologies become more various, there has developed an inevitable interest in inter-disciplinary work, especially among contiguous disciplines, as the statement of the political scientists suggests. The classicists, for example, see a "need for people who can transcend the boundaries of their own specialty and communicate with scholars in other fields" and look for "ways to encourage and support wide-ranging and boundary-crossing enterprises." The Society of Biblical Literature recognizes that its own "self-advancement" depends upon "inter-related disciplines" because its subject is not a "book," called the Bible. Geography, which one suspects most citizens would consider a science, argues that "Geography examines and interprets the relationship between man as an occupier and shaper of the earth's surface . . . this relationship extends from social thought and collective action to individual perception and behavior."

The meaning of a discipline, a field of study, is at issue in nearly every one of the separate and individual statements of the several learned societies. No one of the reports of the individual societies concerns itself with the subject of the state of the humanities generally. That very fact, as one reads all the individual reports, means there is a seismic shift taking place in the world of humanistic knowledge, a shift put most directly by the American Society for Eighteenth-Century Studies:

"In the late twentieth century, when there is greater recognition that disciplinary boundaries are not self-evident but indeed are constituted by culture, language and history, the lack of disciplinary boundaries in the eighteenth century takes on renewed interest and significance. Indeed, this may be an unprecedented time for the re-evaluation of the nature of interdisciplinary and transdisciplinary studies; and societies such as [the American Society for Eighteenth-Century Studies] may well lead the way in determining what, how, and by whose authority certain kinds of knowledge are constituted as a discipline, or as strategies for approaching disciplines."

There is, to put it shortly, a sense of ferment about the subject matter, the meaning of tradition, the authority of the canon of texts and problems, about the very meaning of a discipline. All of these issues are alive in the work of the several learned societies in the world of humanistic learning and scholarship. Whatever the social condition of the institution of higher learning, these are heady times intellectually.

Inevitably, the sense of openness and variety generates its opposite, a quest for order and a desire for unity. Along with the intellectual excitement of re-thinking one's identity, there appears as a leitmotif an anxiety about identity itself. The American Academy of Religion, having celebrated the rich diversity of the meaning of religious studies, puts as its first priority "working toward the creation of a common universe of discourse that, without diluting or lessening real differences, will enable scholars . . . to engage each other in scholarly conversation and debate." Similarly, the American Historical Association, having described with pride the rich variety of contemporary American historical scholarship, concludes that "historians also ought to pay more attention than they have paid of late to synthesis and interpretation."

Again, one may multiply examples from individual assessments by the several learned societies, but it is obvious that much like the inclusion of new social groups in the democratization of higher education in the United States, there has been an intellectual inclusiveness in scholarly work which calls into question what one does as an historian, or literary critic, or political philosopher. The variety and sense of boundlessness, invigorating as it is, generates in its turn a desire for intellectual control. The question which pervades the world of learning and scholarship is how to achieve an order of generalization and interpretation which does not do violence to the variety of experience and the plurality of perspectives which characterizes nearly every field of scholarship over the last twenty years.

If the National Endowment for the Humanities intends to serve the humanities, even more, if it aspires to speak for and to lead the humanities, it must be careful not to confuse the straitened economic circumstances of the world of the humanities with the lively and vigorous intellectual life of humanistic learning and scholarship.

It should not impose a limited and restrictive definition of the humanities upon reality in order to create a spurious version of the order and coherence which the best minds in humanistic learning and scholarship are struggling to achieve.

The same issue, in different form, appears in the distinction between the humanities and the social sciences which has troubled the Endowment from its beginning. The legislative language which created the Endowment refers to the study of: "language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism, and theory of the arts; *those aspects of the social sciences which have humanistic content and employ humanistic methods* . . . ." (emphasis added).

The self-existence of intellectual disciplines such as "history" or "literature" is what is intellectually at issue in the humanities today. Much more is at issue in the language which tries to draw a line between the humanities and the social sciences. The tripartite division of knowledge into the sciences, the social sciences, and the humanities is an American phenomenon of the twentieth century. It is unknown in Europe and the rest of the world and is a manifestation of the specialization and departmentalization of knowledge in the bureaucratization of the American university.

Yet, it is true that after the Second World War and especially in the 50s, the social sciences modelled themselves after the positivistic, quantitative, and objective methods of the natural sciences, and insisted on the distinction between the social sciences and the humanities. For example, in the 1964 Report of the Commission on the Humanities, scholars reporting for the American Sociological Association wrote that, despite some exceptions and despite their own muted hopes for possible change, "the truth is that the great, even overwhelming, majority of sociologists today show no evidence in their works of either interest in or affinity with the humanities. In this respect they are, of course, precisely like the overwhelming majority of *all* scientists— social, biological, and physical."

To compare the 1964 Report of the Commission on the Humanities with A Report to the Congress . . . by the American Council of Learned Societies (1985) is to measure a truly significant change in intellectual life in the United States in the last twenty years. Some examples:

Anthropology: "Today, many anthropologists would . . . stress the intellectual benefit of the creative tension between rigorous science and unabashed humanism within the single discipline of anthropology." (emphasis added)

Political Science: ". . . most social scientists now concede that normative assumptions underlie most, if not all, scientific analyses, a concession that requires philosophical inquiry into values . . . Every field in political science is becoming a complicated conversation among scientific and humanistic approaches, to the benefit of both."

Sociology: "More and more, humanists understand texts as specific types of social action, and sociologists conceive of social action as texts, so the necessary interplay among the two "camps" becomes all but inevitable . . . It is clear that the enmity or mutual misunderstanding that blocked dialogue between humanists and sociologists has been in large measure overcome."

Retrospectively, one may understand the language in the mandate to the National Endowment for the Humanities because that was the language humanists and social scientists were themselves using. But in 1965 it was already coming to pass. It was coming to pass because "the scholarly world turned increasingly toward a mode of understanding that could be characterized as 'interpretive.' Instead of attempting to formulate general laws of behavior, social scientists began to concentrate on the ways in which people make and communicate meaning. Anthropologists, sociologists, and even legal scholars drew new energy from the kinds of analysis that seems peculiar to the humanities: the study of symbols." (American Society for Eighteenth-Century Studies)

The point is not that the Congress should re-write the mandate which governs the National Endowment for the Humanities. Only some utopian bureaucrat would suggest that. The point is that the National Endowment for the Humanities may no longer make simple determinations about the humanities on the basis of the name of the discipline or by the division of knowledge into the categories of the humanities and the social sciences. That may make the administration of grants more difficult but it will make the work of the administration more interesting, simply because it will involve the administration in that which is most lively and interesting in the intellectual work of humanistic learning and scholarship in 1985.

The meaning of a discipline, the emphasis on interdisciplinary scholarship, the convergence of the social sciences and the humanities: these are issues which engage the minds and imaginations of scholars and give energy and urgency to their work. They leave untouched, however, the relation between the humanities and society. As Dr. Richard Lyman, President of the Rockefeller Foundation, put it, "Merely blurring the genres, or finding oneself in collaboration with the neighboring disciplines, does not automatically bring the humanities . . . into effective contact with the rest of the world and its pressing problems."

The implicit question, what value do the humanities have for society, and especially American democratic society, is important. Scholars recognize that it is. As the Society of Biblical Literature reports, "Our task with others in the humanities is to secure the bond between the nation's health and the role of the humanities."

The line of filiation between the humanist in the library and the "health" of the general society is long and difficult to draw. Some will argue it should not be drawn. There are other forces at work in American society, economic, political, social, which have a much more direct bearing on the social good than humanistic learning and scholarship. One must be modest. Yet, there are connections, particular and general, between humanistic learning and the achievement of a decent and humane society.

The particular connections are made in the several reports of the learned societies. For example:

The Modern Language Association: "We have no more timely task than to induce society to foster basic literacy, foreign language competence, informed sensitivity to other civilizations and customs, and widespread access to instructive and illuminating literature."

The American Historical Association: "New historical sensibilities which survive . . . professional scrutiny must in turn be fitted into our inherited concepts of the value and the meaning of the past. . . . Only then will the dual goals of historical study be attainable: the nourishment of social cohesion through the maintenance of a shared past, whose lineaments conform to the most rigorous test of truthfulness. . . . Upon this foundation, and this foundation only, can good citizenship in a democracy rest. Persons ignorant of their country's history and traditions are not likely to be able to make intelligent political decisions. Persons ignorant of other cultures and traditions may fall prey to prejudice, narrow nationalism, and xenophobia. A nation as powerful as the United States must have citizens who are well-informed about their own and other people's history if they are to be good citizens in a world which desperately needs enlightened leadership."

The American Philosophical Association: Important "to democratic society is the search for a standard of justice and fairness by which societal institutions and policies may be judged. The contribution which political and moral philosophy have made to this task in the past decade is particularly striking . . . Philosophical inquiry into the nature of a just state, the standard for fair distribution of societal benefits and costs, and the nature of the cognitive and normative bonds which create a community form an essential background for the work of the legislator, judge, or civil administrator."

The particular ways in which humanistic learning bears upon the social good are important. One need only imagine an individual who, through some trauma, had suffered a loss of memory, or the capacity for self-expression, or the ability to offer reasons for his or her actions. One would recognize a drastically diminished human being, human only in some biological or physical sense. One may say the same of society, dangerous as it is to make the analogy with a single self. A society which does not nourish, does not cherish, such things as history, language, philosophy is a decerebrated society, not capable of what it might yet become, a society not yet fully human.

Beneath the particulars, however, there is a more fundamental relation between humanistic learning and society, especially a democratic society. Beyond practical consequences for the social good, humanistic learning is implicated in the essential question what it means to be human. It explores how people over time and in different cultures have answered that question in different ways and through different forms of expression so that finally we may confront the same essential question in our daily lives, in our own time and place.

What it means to be human has no single answer. Different thinkers at one moment in time and different cultures widely separated in time or space will give different answers. But one thing humans have in common is the inevitable urge to create ordered representations, in words and in images, of what it means to be human, to make sense of life and experience, to understand what it means to be a self in the society in which one lives, what ethics are required, and what standards of justice are legitimate. The restless drive and deep desire to have satisfying answers to such questions defines the human condition. That is what humanistic learning is about.

If that is true, then, beyond practical consequences for the social good, humanistic learning bears an essential relation to society, especially a democratic society. If humanistic learning is implicated, finally, in what it means to be human, then it can not be the province of a few, a class, however learned that privileged class may pride itself upon being. If humanistic learning is the growth of self-consciousness, a heightened awareness of the possibilities of life, if humanistic learning is, in short, an enlargement of human power, then that enlargement must entail the increase in the power of every individual in society. In a democratic culture, humanistic learning must, perforce, rest on the belief that more than a select few can see and imagine and act as do the best few.

Learning is involved in how to live a life, not how to make a living. Humanistic learning is involved in those fundamental questions of what life is all about. So humanistic learning is deeply political, not political in the foolish sense that people called "humanists" have practical answers to concrete social issues, but political in the sense that humanistic learning is centered on the individual who has important questions about self and society. To learn some of the answers to those questions means the fullest and richest and most imaginative development of every single self—at least, in a democratic culture.

That is why it is appropriate for the government of the United States of America to support the humanities, and that is why the National Endowment for the Humanities should be supported, supported even more greatly, and re-authorized by the Congress of the United States.

PREPARED STATEMENT OF ARIEL DOUGHERTY, DEVELOPMENT DIRECTOR, WOMEN'S STUDIO WORKSHOP, INC.

Olive Cheritree was an active and prominent American artist in the 1870's and 1880's. It is highly unlikely that you have ever heard of her. Her canvases—though well received in her day—do not now hang in any museums. Thousands of contemporary women artists are in jeopardy of being 'lost' once again because of the prejudicial cultural climate and institutions that are unresponsive to present-day artistic needs.

As of 1980 there were 411,066 women artists in the U.S. work force. This was a 162% growth rate since 1970. Women artists during the period entered the US artist labor force at a rate three times faster than male artists. Members of Congress, I appreciate this opportunity to share with you the cultural and economic conditions in which women artists work in the U.S. today in the hopes that a course can be charted that will eliminate sexual discrimination within the arts and American culture.

The sad and disillusioning fact is women artists today earn 33 cents to the dollar of what male artists earn, *a full 26 cents less* than the national average for all women's work. Most distressing is that artists don't earn very much for their work: an average of $12,000 for a male artist; and an average of $4,000 for a female artist. Surely, you members of Congress would not consent to work for such a wage! So, why is it that 162% more women have entered a work force that is so underfunded and unrespected? Astoundingly the NEA's Research Division Note #4 (July 4, 1983) reads:

"The increase of 11.7 percentage points in the proportion of women artists in the artist labor force between 1970 and 1980 was two and a half times greater than the 4.5% increase in the proportion of women in all occupations of the U.S. civilian labor force during the same time period." (p. 1)

To understand the phenomenal growth in the number of women artists in the U.S. one must look to the artist space movement, the creation of an estimated 1,500 artist run, community based, professional arts organizations in music, literature, film, dance, theatre and visual arts that have evolved throughout the U.S. in the past fifteen or so years. Among these organizations are approximately 350 Women's Art Organizations (WAOs) which serve local, regional and national audiences in different communities across the United States.

Among the oldest women's art organization is the National Association of Women Artists, founded in 1889 by five women artists. The vast majority of WAOs, 97.8%, have emerged since the formation of the Endowments. These 350 WAOs have been leaders in providing opportunities for the development of women's culture. They have been at the forefront in creating a positive and fruitful environment in which women artists could realize their creative potentials.

Given the spectacular growth rate among women artists, and the role women's art organizations have played in inspiring women artists' creative evolution, it is extremely disturbing to have to report that in 1983 despite a $13,000,000 increase in the National Endowment for the Arts' budget, its funding to women's art organizations decreased by 35% from the previous year. That year 24 grants were awarded to 17 WAOs totalling $177,600. The average grant was $7,067. Fortunately support for WAOs increased in 1984 to $231,595, yet it remained 14% less than the peak year of funding for women's art organizations in 1982.

The creation and strength of women's art organizations is vital to the development and strength of all women artists today, and into the future. Just as hundreds of minority arts organizations have formed in response to the cultural needs of many ethnic groups in this country, WAOs serve to encourage and provide the major outlet and showcase for women artists.

Mainstream institutions too, though, have a critical role to play in the preservation and presentation of women's art. It is estimated that women artists receive 30% of the showcase opportunities in all U.S. cultural institutions. Present trends within mainstream institutions point to a significantly lower proportion of women's participation, though. The Museum of Modern Art exhibition, "International Survey of Recent Painting and Sculpture" which opened the new wing in June 1984 had only 8.5% representation of women artists. The Film Forum in NYC from June 84—May 85 and 12% representation of women directors in its screening schedule. The Hirshhorn Museum's present exhibition, "Representation Abroad" has 8.3% women artists' works hanging on the walls. A primary museum in Madison, WI in its permanent collection of contemporary works has only 6.5% artworks created by women artists. At almost every major cultural event in almost every American community this abysmal pattern is repeated and repeated. Women artists remain shut out of the American cultural system. In almost every field—theatre, film, music, visual arts—women artists are shown infrequently, reviewed even less, live in poverty and are studied almost not at all. It is not because they are not 'good' artists. It is because they are judged through the predominating Western, male lens.

The National Association of Artists' Organizations, a national service organization currently with a membership of 225 artist-run spaces serving an estimated 65,000 artists, recently adopted a resolution that women artists because of their needs be made a special constituency within the Endowment for the Arts' Five Year Plan. Only with a national effort and mutual cooperation among funding sources, mainstream institutions and Women's art organizations will women artists achieve equity in their professional lives.

Women artists and administrators of women's art organizations should be recognized by the NEA and mainstream institutions as leaders in the movement to encourage the creative development of women artists. As such they should be paid consultants in the design and development of any plans and programs to achieve greater equity for women artists.

As part of a plan to achieve equity for women artists two major changes in arts priorities need to take place.

One component relates to funding. There should be a dramatic shift from funding mainstream institutions, especially in the dominate and heavily subsidized art forms of theatre, music and museums, towards a much more extensive support of the new, healthy and struggling small to medium sized arts organization, particularly those in the traditionally underfunded art forms of visual arts, media arts, interdisciplinary arts and experimental arts. Without dramatic increase in support to these thousands of cultural organizations the enormous growth in the number of American artists will have been for naught and become wasted creativity. The few women artists—or any underrepresented group—whom you can name per art form who have achieved success, will remain just that, tokens.

The second part of a plan to achieve equity for women artists involves education. An extensive education and information program needs to be developed and enacted in order for the economic status of women artists to change. Artistic and curatorial personnel in mainstream institutions need to become familiar with the breadth of women artists' work. Art curriculum and cultural programming in K thru university education needs complete revision to include equal representation of women's art work. Comprehensive publicity, advertising and reviewing on the local, regional and national level about women artists and their creative work needs to take place to inform the general public about women's artistic work. Purchase of women's art work needs to be encouraged at all levels.

If we are interested in a truly representative, multi-cultural society enriched by and inclusive of all Americans, we must redress the needs of the underserved artists. The National Endowment for the Arts as a federal, tax supported agency must be responsive to constituency needs. In celebration of the Endowment's 20th Anniversary I urge Congress to reauthorize this agency with a new mission to make women artists a special constituency within its Five Year Plan and to devise a working program that will ensure economic equality for women artists. Only with this kind of conserted national effort will today's women artists be saved the fate of Olive Cheritree, being driven insane by a society in which one had no place, no room of her own.

Prepared Statement of Hon. Bob Carr, a Representative in Congress From the State of Michigan

I would like to thank the Subcommittee for giving so much time and attention to the reauthorization of the National Endowments for the Arts and Humanities. I believe the Subcommittee and its chairman, Pat Williams, have made the right decision in taking some extra time to review the activities and accomplishments of the Endowments. A reauthorization should not be a rubber stamp—it should be a chance to review what these agencies are doing right, but also to correct any inadequacies that might exist. I appreciate the opportunity to offer a statement as part of this re-examination process.

As a member of the Congressional Arts Caucus Executive Board for the past two years, it has been my privilege to observe a little more closely the work of the National Endowment for the Arts. My observations have convinced me that this agency has a crucial role to play in maintaining our nation's commitment to the arts, as well as helping stimulate growth and innovation in our nation's cultural life. Federal support, of course, is just one element in the entire arts picture, but it's a very important part, especially because the endowment's programs are so often designed to increase support for the arts from other sectors, including business, state and local governments, and the general public. The people of Michigan, and especially my local arts community, have let me know that they, too, strongly support the Endowment's work.

I have submitted this statement not only to express my support for the Endowment, but to pose to the subcommittee the question of whether the Endowment is living up to its potential in every region of the country. My concern is particularly for Michigan, but I suspect my colleagues in other states, particularly those who represent smaller cities, towns and rural areas, might voice the same question: Are our regions receiving our fair share of Endowment funding?

At first glance, it might seem that we are. Last year, I looked at the percentage of NEA grants Michigan received in 1983, out of the total number of applications we submitted. That percentage in Michigan was an impressive 32.7 percent, compared to a 32.4 percent success rate for New york, and 27 percent for California.

The problem, of course, was that the total dollar figures looked somewhat different. In 1983 Michigan got only $4 million in National Endowment funding by comparison to New York's $39 million and California's $11 million.

The Endowment was also gracious enough to provide me with some unofficial statistics on the numbers of applications for arts grants for fiscal year 1984. What I found, looking down the list, was that the states making the most applications were those generally with large, older urban areas: states such as New York, Massachusetts, Illinois, California, Pennsylvania, and Texas. While these states' success rates—percentage-wise—in obtaining grants were not necessarily any better than other states across the country, these states are getting more grants— and in many cases more money—simply because they're submitting more applications.

There are some obvious reasons why these states are ahead. Many of them are more populous states than Michigan. Their arts organizations are older, better known, more aggressive. In New York and California, the arts are a major business.

The question I hope the subcommittee will endeavor to answer is whether those factors should lead inevitably to the conclusion that these states should receive the most National Endowment funding?

In helping you answer that question, I would simply like to offer a brief perspective from Michigan. In the Spring of 1984, I sponsored a statewide arts conference which attracted more than 200 participants from across the state and beyond. These people came from all types of arts backgrounds: art teachers, arts council members, directors of dance companies, authors, and many others. There was an outpouring of enthusiasm for the arts, and a clear desire among those who attended to find new ways to attract support for the arts.

At this conference, however, I also sensed some frustration. Many of those at the conference—particularly those from smaller, local arts organizations—felt that the federal government's role in the arts has little to do with them. The National Endowment for the Arts, to them, is a remote organization that helps big arts endeavors in big cities. Part of what we did at the conference was help educate people a little—let them know that indeed the National Endowment can serve Michigan, and it can serve the smaller arts endeavors. We distributed information about NEA, and tried to help familiarize people with programs that might be appropriate to their particular areas of interest.

Among the many things I took from the conference was the feeling that the NEA needs to do much more of this exact thing—reaching out to the grass roots of America, where new artistic ideas and cultural expressions may have their deepest roots. It is my understanding that the Chairman of NEA, Mr. Frank Hodsoll, has spent a great deal of time traveling around the country and meeting with local arts organizations. I was pleased to learn that Mr. Hodsoll in fact spoke to an arts conference in Michigan in March of this year.

It is my hope that such outreach efforts will continue and expand. Too often, government reaches into people's lives in an unpleasant or bureaucratic way—or in the very least, an impersonal way. That shouldn't be the case in any branch of government—but especially not in the arts. With our work in the arts, we in the federal government have a chance to do things a bit differently, because the arts really are a unique area of endeavor.

I am not really finding fault with the NEA's current way of doing things. From what I can tell, the grant-making process is fair, and efforts are being made to assure that every region of the country is included. What I would ask is that these efforts be increased as much as possible. A special effort should be made to go to the grass roots, to find new areas of arts endeavor, and to publicize the work of the NEA in such a way that organizations that might never have considered seeking NEA help will have the opportunity to benefit from the Endowment's programs.

Truly the federal government has an opportunity to take a unique role in promotion and cultivation of the arts across our nation. The National Endowment for the Arts is charged with carrying out that role, and I will continue to strongly support the work of the NEA as a member of Congress. It is my hope, in summary, that the reauthorization of the NEA will seek to assure that every region of our country—and all different areas, from urban to suburban to small-town to rural—receives a fair shake from the National Endowment. By working aggressively to assure that all parts of the country receive their fair share for the arts, the Endowment can help assure a richer, more diverse cultural life for all Americans.

PREPARED STATEMENT OF THE WASHINGTON AREA LAWYERS FOR THE ARTS

Washington Area Lawyers for the Arts, a volunteer lawyers for the arts organization representing Washington, D.C., Maryland and Virginia artists and arts organizations, is pleased to submit this statement supporting reauthorization of the National Foundation for the Arts and Humanities Act. We respectfully request that this statement be included in the record.

Washington Area Lawyers for the Arts (WALA) is a non-profit, tax-exempt organization whose primary purpose is to provide limited income artists and arts organizations with free or low-cost in-house legal counseling or referrals to volunteer attorneys on arts-related legal problems. WALA services members of all artistic disciplines, including the visual, performing, literary, music, and design arts, throughout Virginia, Maryland and the District of Columbia, and occasionally other locales. WALA also presents a variety of on-going educational programs for both the arts and legal communities in this area.

From the vantage point of serving local arts communities at a grass-roots level, the needs of artists and arts organizations become obvious. While their concerns are diverse and numerous, one problem is shared by almost every member of every arts community. That problem is funding.

The agencies established under the National Foundation for the Arts and Humanities Act—the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute for Museum Services—have, in their relatively short life-spans, provided arts communities across the United States with much-needed significant financial support. Despite the current adverse economic and political conditions, activity in all artistic disciplines flourishes. This growth and vitality would not be possible without the major contributions of these three federal agencies. And as it is an incontrovertible fact that only a few exceptional arts activities can attain independent financial stability, continued federal funding to the arts must be available to maintain and expand the development of arts and culture across the United States.

WALA supports not only reauthorization of the National Foundation for the Arts and Humanities Act, but also an on-going process of examining the ever-changing needs of arts communities and the interests of the public, and providing necessary funding at the federal level to support and encourage development of this country's culture. With the arts playing an increasingly meaningful and fulfilling part in the lives of individual Americans and their communities, it is important that the federal government take a leadership role in support of the arts. This leadership stance would not only be a reflection of a national policy which recognizes the importance of developing arts and culture in the United States, but an encouragement to state and local governments to continue and increase support of the arts at those levels.

As an organization providing services primarily to hundreds of art-related individuals and small arts organizations, WALA sees daily the necessity of extending federal support of the arts to these persons. Local individual artists, small dance troupes, repertory theatres, and opera companies are the backbone of the arts in America. They bring the arts to every part of this country, enriching both individual and community existence, and make up the majority of the arts communities at the local level. In this time of budgetary contraints, it is critical that the needs of these individuals and organizations not be overlooked or cast aside.

WALA encourages this Subcommittee not only to reauthorize funding for the National Foundation for the Arts and Humanities, but also to increase funding for the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute for Museum Services. Increased funding for these agencies will permit an extension of support for the arts to a broader portion of of arts communities. We encourage this Subcommittee to recommend such increased funding, and look forward to the support of Congress in developing the arts in the United States through reauthorization of the National Foundation for the Arts and Humanities Act.

JUNE 19, 1985.

Representative PAT WILLIAMS,
Chairman, House Subcommittee on Select Education, U. S. House of Representatives, 617 House Office Building Annex 1, Washington, DC.

DEAR REPRESENTATIVE WILLIAMS: As the Director of the National Coordinating Committee for the Promotion of History, a consortium of thirty-five historical and archival organizations, I am writing to request that the following statement be added to the June NEH reauthorization hearing.

The humanities are central to the very idea of a civilized, democratic society. For the past twenty years the National Endowment for the Humanities has been an important national priority and it is urgent that this be continued. Fellowship aid for scholars doing humanitistic research, funding for long-term collaborative projects such as bibliographies and authoritative editions, and support of public programs to bring humanistic studies to wider audiences are all essential and invaluable parts of the NEH program.

One aspect of NEH's program which frequently receives little attention is the work of NEH in providing information for the humanities higher education community on human resources. Although we had thought at one time of the possibility of pursuing statutory authority for this work, we are now seeking a statement in the legislative report that would emphasize the importance of continuing this dimension of NEH's overall efforts. For many years NEH has supported the acquisition of information on advanced degree humanists—tracking their careers and providing data on tenure, rank, salary, and nature of employment for those both inside and outside the academy—in order to give some idea of the pool of humanists in American society. The Office of Planning and Policy Analysis, which in the past has provided much of this information, was eliminated last year as a separate office. At first the work of this office was placed under the Research Division; however it has now been placed under the Office of Planning and Budget which reports directly to the Chairman. There is money in the current and proposed budgets to continue this work; however, a strong argument can be made that the time has come to emphasize and give special recognition to the role of NEH in the gathering and interpretation of data on humanists.

Because of the importance of this work, we request that consideration be given to the inclusion of language in the reauthorization report that explicitly states that one of the purposes of NEH is to gather information on the humanities' human resources. The authorization legislation for the National Science Foundation has such a provision. The information secured under this mandate has been extremely useful for the scientific community. Some of the uses of this information for the humanities community include: providing undergraduate and graduate schools with data that serves as a planning tool for curriculum development, career counseling, and the targeting of new programs; making available to professional associations employment information on the market demands for humanities careers; and supplying data that allows humanities disciplines to track how women are being integrated into the profession. Three significant and most useful NEH publications that have focused on human resource questions are: "Full Time Humanities Faculty," "Humanists on the Move: Employment Patterns for Humanities Ph.D.s," and "Humanities Ph.D.'s and Nonacademic Careers."

Points (2) and (4) of Sec. 7 (c) of the authorization legislation are sufficiently broad to encompass this work. Point (2) authorizes the Chairman "to initiate and support research and programs to strengthen the research and teaching potential of the United States in the humanities" and (4) gives the Chairman authority "to foster the exchange of information in the humanities." We propose the inclusion in the report a statement that stresses the role of NEH in providing a central clearing house for the collection, interpretation, and analysis of data on the availability and need for individuals with advanced training in the humanities.

We urge your support of this important aspect of the work of NEH.

Sincerely,

PAGE PUTNAM MILLER, Ph.D., *Director.*

[Whereupon, at 12:20 p.m., the hearing was adjourned.]

REAUTHORIZATION OF FOUNDATION ON THE ARTS AND HUMANITIES ACT OF 1965

MONDAY, JULY 22, 1985

House of Representatives,
Subcommittee on Select Education and the
Subcommittee on Postsecondary Education of the
Committee on Education and Labor,
Washington, DC.

The subcommittees met pursuant to notice at 10 a.m., in the Exhibit Gallery, Second Bank of the United States, 5th and Chestnut Streets, Philadelphia, PA, Hon. Pat Williams presiding.

Members present: Representatives Williams and Goodling.

Staff present: Gray Garwood, staff director; Celinda Lake, legislative associate; and Pat Morrissey, minority senior legislative associate.

Mr. **Williams**. I call to order this hearing of the Subcommittee on Select Education and the Subcommittee on Postsecondary Education on the National Endowment for the Humanities and the Institute for Museum Services. This is the fourth, in our series of oversight hearings on the arts and humanities. It is, perhaps, appropriate that we hold this hearing in Philadelphia at Independence Hall Park, the birthplace of our democracy, because the humanities are critical to the stability and vitality of that democracy.

Americans are seekers of opportunity, and as such, are interested in advancing science and technology to widen and enhance our vistas, and as a nation of free men and women seeing justice, we also value the humanities which provide us with the opportunities to achieve equity. Democracies have been founded upon a variety of philosophical traditions based on Mills, Rousseau, Locke and others.

In the tradition of Locke, we have valued the society which provides a quality of opportunity. Humanities, then, are critical for each of us to judge the nature of our just State, and to participate in establishing this Nation's standards for a fair distribution of her benefits and burdens. In a society such as ours, there is a direct connection between the achievement of a decent and humane society and humanities learning, which reflects the full diversity of our culture, and which is accessible to all of our citizens. Humanities study, which involves all of our heritages and which examines our uniquely American traditions, contributes to the social cohesion which makes this Nation united and strong. Our willingness to ensure freedom for all comes from a sense of our shared past where all of our traditions are equally valued.

The National Endowment for the Humanities and the partnership it has fostered with the State Humanities Councils, institutions of education at all levels, individual scholars, and private industry, has played a critical role in promoting the humanities in this country, and in creatively involving all of our citizens in the humanities. The National Endowment for Humanities is the only Federal agency dedicated to the support of the many providers of the humanities—elementary and secondary schools, colleges and universities, museums, the media, and community outreach.

The Endowment's stated mission is to create a climate conducive to intellectual activity, to value and to provide support for humanities programs, as other Federal agencies value and provide funds for science and technology programs, to foster a farsighted educational system, and to base this Nation's leadership in the world upon the qualities of our ideas and spirit, as well as our power and wealth.

We will be hearing today from a variety of organizations and individuals involved in the humanities, about how well the Endowment is meeting those objectives. It is obvious from those goals, that certain principles should apply to the Federal support of humanities.

The study of humanities should be fluid, broad, and interdisciplinary, involving efforts which transcend traditional boundaries. It should be open and richly diverse, reflecting the ferment of ideas, which is this Nation's strength. Humanities education should take place in a variety of settings to be accessible to all people throughout their lives. Finally, there should be a strong, international element to our humanities efforts, so that we have a context of understanding and evaluating our experience.

I recognize, now, my friend and colleague, Mr. Goodling.

Mr. GOODLING. Thank you, Mr. Chairman. First of all, I want to thank you for coming to Pennsylvania, and to the city of brotherly love. I can't think of a better place to have a humanities hearing than this six-block area that has meant so much to the development of this great Nation.

National Endowment for the Humanities is charged by Congress to develop and encourage pursuit of a national policy for the promotion of progress and scholarship in the humanities, to initiate and support programs to strengthen research and teaching, to award fellowships, and to foster public understanding and appreciation of the humanities. I'm hopeful that the hearing will assist us, as we talk about reauthorizing the program.

The humanities are important. The report, "To Reclaim a Legacy," which was a report in the humanities and higher education released in 1984 by NEH, asserts that millions of college graduates are lacking even the most rudimentary knowledge about the foundation of their Nation and their civilization. Perhaps a requirement of all of the college graduates should be at least a week's study here in this particular area. I'm sure Philadelphia would like that and it would be in the best interest, probably, of the Nation.

I'm reminded of the statement of John Adams, our Nation's second President, who said, "I must study war and politics so my children can study mathematics and philosophy, so their children will have the right to study poetry, music and art." Perhaps we should remember that quote as we proceed with the reauthorization of NEH.

Again, welcome to Pennsylvania.

Mr. **Williams**. Thank you very much. We're very pleased to be here with you and the witnesses at this hearing.

As the witnesses have been informed, we request that you hold your stated remarks to about 7 or 8 minutes. With a minute or two remaining, I'll lightly tap the gavel so as to let you know that you're coming close to the end of your time. We have a considerable number of witnesses, today, and, so that they may all be heard properly, and we'll have time for whatever questions might be appropriate, we do ask that you stay within our time limitations.

The first witness today is the acting city representative for Philadelphia, Barbara Fenhagen. Barbara, we're glad to have you here today, and you may proceed.

Ms. **Fenhagen**. Thank you, Mr. Chairman, Mr. Goodling.

STATEMENT OF BARBARA FENHAGEN, ACTING CITY REPRESENTATIVE FOR PHILADELPHIA

Ms. **Fenhagen**. On behalf of Mayor W. Wilson Goode, I'm pleased to have this opportunity to testify in favor of the reauthorization of the Foundation on the Arts and Humanities Act. We're honored that our city has been chosen as a site for this hearing.

We are a city that enjoys national, international acclaim as a center for learning, research and scholarship. Direct Federal support for humanities is vital to the continuation of excellence in these endeavors, and through the Pennsylvania Humanities Council, vital to the public participation in the fruits of this excellence.

We are a city that's rich with cultural, historical, and educational resources. Our outstanding colleges, universities, and unique museums and the wealth of artistic and cultural organizations located in the city, make us a major center of the Nation's life of the mind. As the cradle of American democracy, Philadelphia is also the home of many of the Nation's most treasured historical sites.

During the Bicentennial of the U.S. Constitution in 1987, this city will be the focus of the Nation's celebration in intellectual examination of the governmental structure of our society. We're privileged and honored to live in the midst of such cultural and historical wealth. Our community feels a strong sense of obligation to sustain the valuable archival and academic resources for generations to come.

These cultural treasures are not just Philadelphia's alone. They belong to the Nation as a whole. Our educational and cultural institutions rely upon the National Endowment of the Humanities for support. The Federal Government is a necessary partner for our institutions in their efforts to sustain an important intellectual tradition, and contribute to our Nation's cultural life.

There are limits to the extent that local taxpayers can be called upon to preserve and foster cultural centers for the Nation. Almost all of the Philadelphia area cultural and educational institutions have, at one time or another, turned to the National Endowment for the Humanities for assistance in research, program planning and development. Examples of recent NEH-funded programs include a major national tour of the Philadelphia Art Museum Exhibit on Pennsylvania Germans; films on rural America, Philadelphia parks and the Mummers of unique local tradition, if you're not aware of them; dictionaries of ancient languages written by scholars of the University of Pennsylvania; a conference on Philadelphia's distinguished literary heritage, and programs such as Phila-kid, which expose city school children to the excitement of scholarly research.

These exceptional programs would not have been possible without this Federal assistance. In addition, to these direct scholars, the Federal Government support has clearly drawn the private sector into making tangible commitments to the humanities. In this city, such public-private partnerships foster projects that bring city planners together with noteworthy historians, that help ethnic groups learn about each other's values, languages and traditions, that heighten appreciation for parks, artwork, and neighborhoods, and invite the public to understand the significance of scholarship as a pathway from our past to our future.

Philadelphia's business community has, through its participation and endowment supported public programs, fellowships and research projects, come to see that the investment of public dollars into the work of people engaged in the academic arts, is every bit as vital to the fabric of the society as are investments in public art, scientific research roadways, and defense.

Mr. **Williams**. Thank you very much.

Mr. Goodling, any questions?

Mr. **Goodling**. No; I am familiar, very familiar with the Mummers. For their benefit I have stayed away, because every time I've gone to see them, we've had wind and rain storms. It doesn't help their performance at all. Thank you, very much.

Ms. **Fenhagen**. Thank you, very much.

[Prepared statement of Barbara Fenhagen follows:]

PREPARED STATEMENT OF BARBARA FENHAGEN, ACTING CITY REPRESENTATIVE, CITY OF PHILADELPHIA

On behalf of W. Wilson Goode, Mayor of Philadelphia, I am pleased to have this opportunity to testify in favor of the reauthorization of the Foundation for the Arts and Humanities for the final hearings. We are a city that enjoys national and international acclaim as a center for learning, research, and scholarship. Direct federal support for the humanities is vital to the cultivation of excellence in these endeavors, and, through the Pennsylvania Humanities Council, vital to the public participation in the fruits of this excellence.

Philadelphia is a city rich with cultural, historical, and educational resources. Our many outstanding colleges and universities, our unique museums, and the wealth of artistic and cultural organizations located in the city make Philadelphia a major center for the nation's "life of the mind." As the cradle of American democracy, Philadelphia is also the home of many of the nation's most treasured historical sites. During the Bicentennial of the U.S. Constitution, the city will be the focus of the nation's celebration and intellectual examination of the governmental structure of our society.

We are very privileged and honored to live in the midst of such cultural and historical wealth. This community feels a great sense of obligation to sustain valuable archival and academic resources for the generations to come. But these cultural treasures do not belong to Philadelphians alone. They belong to the nation as a whole. Our educational and cultural institutions rely on the National Endowment for the Humanities for support. The federal government is a necessary partner for our institutions in their efforts to sustain an important intellectual tradition and contribute to our nation's cultural life, for there are limits to the extent that local taxpayers can be called upon to preserve and foster cultural centers for the nation.

Almost all of the Philadelphia area's cultural and educational institutions have, at one time or another, turned to the National Endowment for the Humanities or to its local affiliate, the Pennsylvania Humanities Council, for assistance in research, program planning, and development. Some examples of recent NEH-funded programs include: a major national tour of the Philadelphia Art Museum's exhibit on the Pennsylvania Germans; films on rural America, Philadelphia parks, and the Mummers, a unique local tradition; dictionaries of ancient languages written by scholars at the University of Pennsylvania; a conference on Philadelphia's distinguished literary heritage; and programs such as "Phil-A-Kid," which expose city school children to the excitement of scholarly research. These exceptional programs would not have been possible without this federal assistance.

In addition to these direct dollars, federal government support has clearly drawn the private sector into making tangible commitments to the humanities. In this city, such public-private partnerships foster projects that bring city planners together with noteworthy historians, that help ethnic groups learn about each other's values, languages, and traditions, that heighten appreciation for our parks, artworks, and neighborhoods, and that invite the public to understand the significance of scholarship as a pathway from our past to our future. Philadelphia's business community has, through its participation in Endowment-supported public programs, fellowships, and research projects, come to see that investments of public dollars into the work of people engaged in the academic arts is every bit as vital to the fabric of this society as are investments in public art, scientific research, roadways, and defense. Thank you.

Mr. **Williams**. I'll ask Theodore Ziolkowski and Judith Eaton to come to the table.

Mr. Ziolkowski is the dean of the graduate school at Princeton, and he's here representing the American Association of Universities.

Ms. Eaton is the president of the Community College of Philadelphia, and is here representing the American Association of Community and Junior Colleges.

Ms. Eaton, please proceed. And, by the way, the entire submitted written testimony will be placed in the record, and you may proceed, and summarize it as you wish.

Ms. **Eaton**. Thank you, Mr. Chairman.

STATEMENT OF JUDITH S. EATON, PRESIDENT, COMMUNITY COLLEGE OF PHILADELPHIA, ON BEHALF OF THE AMERICAN ASSOCIATION OF COMMUNITY AND JUNIOR COLLEGES AND THE ASSOCIATION OF COMMUNITY COLLEGE TRUSTEES

Ms. **Eaton**. It's a pleasure to be here on behalf of the American Association of Community and Junior Colleges, today. It's also a pleasure to be here as a humanities advocate within community colleges.

I wanted to focus for a few moments on the nature of the humanities support from the National Endowment for the Humanities. It has been critical to community colleges, and of course, we're interested in not only its continuation but its expansion. By way of that focus, we are all well aware sometimes painfully of the societal transition of major magnitude upon us. It's affecting the social, economic, political, and civic dimensions of our lives.

It requires that we in higher education in all the higher education community, go about as I see it, correcting imbalances that have come about within our society. Imbalances between education on the one hand, and career opportunities on the other hand.

Imbalances between education and changes in institutions surrounding it, such as the family.

Education, third, and the emphasis on individualism, which has been so significant within our society, especially in the last 20, 25 years.

These imbalances require an enriched role for the humanities in our educational experiences. The humanities can help us to deal with the impact of illiteracy within our society, 60 million people who could not have read the front page of the Philadelphia Inquirer, this morning. It helps us to deal with 14 million immigrants in this country in 1984. What would be the impact of 60 million retirees in this country between the years 2000 and 2020, and the reality that only 11 percent of the people who constitute families in the United States of America, constitute the nuclear family in the very traditional sense of a working male, a homebound female, and two children.

With the humanities, we can cope with the multicareer demand, the globalism, the capacity for on-going learning required by our society. With the humanities, we can reassert the importance of public life in balance with private life, I'm reminded of Robert Bella and Bill Sullivan's Habits of the Heart.

With the humanities, we can tend to the preservation of our origin and our future commitment to the value of knowledge, to the traditional intellectual function. Community colleges with 5 million students and 1,200 institutions are a critical educational gateway. We are a major factor in the higher education experience, whether students attend our institutions, or not because other institutions within the higher education community need to deal with the impact of our educational service, its quality and its scope.

This of course includes humanities programming. We welcome not only support from the National Endowment for the Humanities, but additional support especially for our community colleges.

Thank you, Mr. Chairman.

Mr. WILLIAMS. Thank you.

Mr. Ziolkowski?

Mr. ZIOLKOWSKI. Thank you, Mr. Chairman.

[Prepared statement of Judith S. Eaton follows:]

PREPARED STATEMENT OF JUDITY S. EATON, PRESIDENT, COMMUNITY COLLEGE OF PHILADELPHIA, ON BEHALF OF THE AMERICAN ASSOCIATION OF COMMUNITY AND JUNIOR COLLEGES AND THE ASSOCIATION OF COMMUNITY COLLEGE TRUSTEES

I

Chair of the Subcommittee, members of the Subcommittee, my name is Judith Eaton and I am President of the Community College of Philadelphia. I speak to you today on behalf of my institution, on behalf of the Association of Community College Trustees, on behalf of the American Association of Community and Junior Colleges (I am immediate past Chair of the Association), on behalf of its affiliate Council, the Community College Humanities Association, and on behalf of the League for the Humanities, a consortium of community colleges dedicated to enhancement of humanities education in our institutions. My focus is humanities education in community colleges and reauthorization of the Foundation for the Arts and Humanities Act of 1965.

Community colleges have a substantial educational and economic impact on our country. There are 1,221 community, technical and junior colleges, which enrolled close to five million students in credit programs in 1983-84. During 1983-84, transfer programs, the traditional home of the humanities, liberal arts and sciences, enrolled

1.5 million students. Of the 3.5 million students enrolled in career and career/transfer programs in 1983–84, approximately 25% of their course work is in the humanities, liberal arts and sciences. We estimate that community colleges are devoting approximately 40% of their efforts to humanities, liberal arts and sciences education as part of an on-going comprehensive educational program.

Our graduates contribute significantly to the American economy. Community colleges enroll about half of the minority undergraduates in this country. Forty-three percent of black undergraduates, 54 percent of Hispanic undergraduates and 43 percent of Asian undergraduates attend two-year postsecondary institutions, according to figures provided by the National Center for Educational Statistics.

Community colleges pride themselves on being able to offer an opportunity for quality education to people who would not otherwise be able to attend college. We are accessible institutions. Our tuition costs are low; in 1984, the national average cost for public two-year colleges was $560 for tuition and fees. And because we have a commitment to providing special services for students who need them, we give many students an opportunity for educational success that they could not find elsewhere.

Community colleges are committed to equality and equity, quality and access. Nearly any person, no matter his or her record in high school or his or her performance on national tests, is invited by our institutions to try for a college education. We are firmly committed to keeping our doors open to all students who want to learn. Community colleges are highly likely to be found in major population centers around the country. In 1983-84, more than 500,000 students were served by community colleges in only six major cities: greater Los Angeles, Chicago, Phoenix, Miami, San Francisco, and Dallas.

II

The dynamic history of community colleges has included two major phases of institutional attention to humanities education. Phase One may be described by our replication of lower division humanities offerings in four-year institutions or universities. Because of the significant interest in community colleges as agencies of transfer, we were initially successful in housing humanities education as part of our transfer function. We had strong humanities faculty; we were able to develop reasonably effective articulation arrangements with four-year schools; we ensured that some humanities education was part of distribution requirements associated with the earning of our degrees.

Phase Two of humanities education cannot be so neatly described. It is composed, in essence, of our attempts to deal with our confusion about a proper place for the humanities in the face of diminishing degree attainment and transfer—humanities education seemed increasingly to be less important to community college efforts. In the last five years, however, we have been seeking to rethink, rearrange, and strengthen the community college commitment to humanities education.

We are aware that community colleges have predicated their success on what other institutions were not: we were open access in the face of selective admission; we were low cost in the face of increasing tuition; we were geographically accessible in the face of some secluded or remote campuses. We have also been successful by pursuing that which other higher education institutions initially did not seek to undertake. This has included paraprofessional/technology training and developmental/remedial education. We realize now, however, that while we continue to be effective in these areas, we have the additional responsibility of intensifying our efforts to clarify what comprises the collegiate enterprise and academic foundation of our organizations. Here the humanities are crucial.

It is most propitious time to continue this important work. The year 1984 was of great significance to us. Four documents have been produced—all of which seek to reaffirm, reestablish and reinforce the collegiate character of colleges and universities. All of them speak to the need for coherent, value-oriented, culturally-sensitive education. These are the NIE-sponsored "Involvement In Learning," the Bennett report, "To Reclaim a Legacy," the AAC report, "The Meaning of the Baccalaureate," and Clark Kerr's "Presidents Make A Difference." These reports are demanding that in addition to the on-going, successful access and vocational thrusts within our institutions, we reexamine and reassert the fundamentals of the academic enterprise and its value structure. These reports each emphasize the importance of humanities education in the undergraduate experience.

The role of the humanities is central to any fresh analysis and articulation of our educational enterprise. It is through the humanities that we examine values, that we understand our relationship to things and people about us, and that we have some sense of perspective about life. It is through the humanities that we preserve our dynamic valuing and on-going reassessment of our society, culture, and past. Throughout all of higher education, reassertion of the value of the humanities education has resulted in some new perspectives on curricular structure and intent.

The questions raised by the Subcommittee reflect concern regarding the role and focus of the Endowments. What role can be played in strengthening humanities education in community colleges? What focus can the Endowment help provide? *It is very important to point out that, in 1982, 83 percent of all humanities education in the country took place at the freshman and sophomore levels of college work. It is even more important to point out that approximately 40 percent of this humanities education took place in a community college.*

The National Endowment for the Humanities budget for 1983 and 1984 was $270,365,000. Of this, $2,586,774 went to community colleges. This money has been devoted to curriculum development, faculty development, program initiation, and special humanities projects in our institutions. Where these funds have produced humanities education for mature learners, where they have produced integrated curricula providing general and technical skills in preparation for a society which relies heavily on information and communication skills, where they have assured the development and enhancement of applied research in the humanities, they should continue to be available—indeed support might be significantly enriched.

Encouragement for humanities efforts in community colleges is also strikingly effective in areas of civic education and cultural education. Community colleges, are, as stated, intimately tied to their respective local communities. As such, we are viewed as an important statement concerning that which is of educational value to the community and frequently, the only source of the civic and cultural education reflective of that valuing. The humanities are furthered when the general public has access to the humanities through forums, humanities institutes, and public presentations. This goes well beyond the classroom and constitutes an important aspect of our higher education commitment to public/community service. While work in the classroom and with faculty is critical to effective enhancement of the humanities, our involvement in the world outside that classroom is significant as well. It is, in part, through such external focus augumenting traditional instruction that we can make significant progress in creating of an educated society.

The National Endowment for the Humanities has played a valuable role in humanities education in the nation's community colleges. What might be done for the future?

(1) Promote initiatives which attempt coherent, integrated programs which develop talent for work, talent for culture, talent for future learning and individual growth;

(2) Focus on the point of contact between the College and its community—fostering initiatives whereby the community becomes a "community of learners", whereby resources can be shred, whereby traditional classroom education can be enriched and enhanced;

(3) Realize that special effort is needed for promotion of scholarship and humanities learning for women and minorities—and realize that we all be richer for this effort;

(4) Encourage initiatives which provide humanities education for the mature learner and the part-time student who use educational institutions as partnership, not as preparatory agencies;

(5) Acknowledge that globalism is a major metaphor of tomorrow and that humanities education which is based on older metaphors lacks adequate vision and purpose.

Our educational community needs Endowment support based on the realization that the effective educational institution of tomorrow will continue its traditional focus on classroom, scholarship and learning while developing exciting new initiatives of a cooperative, consortial and community-based nature. Our values, our habits as a culture, our sense of shared destiny are all at stake.

Thank you.

STATEMENT OF THEODORE L. ZIOLKOWSKI, DEAN OF THE GRADUATE SCHOOL, PRINCETON UNIVERSITY, REPRESENTING THE AMERICAN ASSOCIATION OF UNIVERSITIES

Mr. ZIOLKOWSKI. Thank you, Mr. Chairman. It's an honor to appear before the subcommittee this morning.

The AAU, the American Association of Universities, has prepared a written statement that we would like to submit for inclusion in the written record, a position paper based on statistical data on the state of the humanities in universities.

I'd like to put more individual faces on the statistical profiles in my few minutes, this morning. First let me confess that I appear before you not simply as a disinterested university administrator concerned generally with the health of the humanities at his own institution. I am, myself, a professor in the humanities field, European literature, and in 1981, I had the privilege of serving as a surrogate member on the White House Task Force on the Arts and Humanities, which, in its report to the President, reaffirmed the importance of both national endowments.

Today, I'd like to bear even more personal witness. however, to the issue before you because I've had in my own work, in my family, and with my students, a great deal of opportunity to observe the workings of the NEH, as well as the benefits of the NEH. I brought, as show and tell, a copy of the recent book of mine which acknowledges in the preface, the support of the NEH for that enabled me to write the book.

One of my sons, 2 years ago, had an NEH grant to work on medieval Latin. My daughter, last summer, she teaches Russian, had an NEH grant to work at the Library of Congress on documents there, and my son-in-law, this week, has an NEH grant and is at Columbia University. He teaches in western Texas and doesn't have the archives. With the NEH grant, he's working in the Archives at Columbia this week.

Students of mine and colleagues of mine apply for NEH grants. I write letters of recommendation for them, every year over and over again, and have a great deal of opportunity to judge and appreciate the outstanding quality of work being carried out with the support of the NEH. Work that in almost every case wouldn't have been able to have been done otherwise, because there are far fewer sources of support for young scholars of the humanities, than in most other fields, and the NEH is one of the most important ones.

At least as important as the actual dollars as the symbolic fact that the United States through a national agency, acknowledges the importance to the Nation, of the humanities as an area of study.

Thomas Jefferson wanted to be remembered among all his accomplishments, for establishing the University of Virginia. Like his most thoughtful contemporaries, Jefferson knew that our Revolution was essentially a war of ideas rather than a battle of arms, and that is still the case and must be, if our society is to survive. At a time when the world is changing more rapidly than ever before, it's essential to have citizens with a sense of history and with the educated minds that enable them to understand not just the world of nature and technology, but also the world of human affairs.

We need to understand not just the traditions that shape the society in which we live, but also the cultures of friends and adversaries around the world. We are shamefully underprepared as a Nation, not for technological competition, but for our human dealings with countries like Russia or Japan, and parts of the world like Southeast Asia. It's safe to say that the most drammatic events of international news in recent weeks and months have involved situations whose understanding could have been enhanced by precisely those disciplines that the humanities profess, the study of history and religion in the Middle East and Latin America, including emphatically the languages of those parts of the world.

Precisely because the world and society are changing so rapidly and unpredictably, it's essential for the NEH to maintain a high degree of flexibility in order to respond to new developments. This applies both to types of programs and to types of projects.

For instance, owing to the shortage of teaching positions caused by the demographic situation of the past decade, the numbers of humanities scholars in nonacademic positions have been increasing. All over the country, as in Princeton and Boston and San Diego, organizations of independent scholars have been springing up. It's extremely important, not just to the self-esteem of these scholars, but to preserve their abilities as a national resource, to assure them of access to any support so that they can maintain their skills.

In response to change, it's also important to keep a sense of flexibility regarding our definition of the humanities. Some of the most exciting scholarships in recent years have emerged from interdisciplinary studies, bringing together fields previously regarded as distinct.

Religion and literature, law and literature are cognitive studies. A field involving philosophy, linguistics, psychology, and computer science. It's essential to maintain our support of traditional fields, especially those that may seem unfashionable at a given moment. While not every university can afford a program in Sanskrit or 15th century musicology, we would be poorer as a Nation if somewhere in the country we didn't have scholars with competence in those fields.

But it's also important to maintain an open mind toward new developments in border areas. I cite, as an example, the rich new prospectives on traditional fields exposed in the past decade by such enterprises as women's studies and black studies. It should be the responsibility of the NEH to support excellence, not to attempt to determine directions. Excellence can be assured to a high degree by the proved method of peer review.

The ideas and initiatives should come from the scholars themselves in the normal process of disciplinary growth. The recent history of Nazi Germany, Communist China, and the Soviet Union, shows what can happen when governments or their agencies set out to determine style and directions in scholarship in the arts. It was Karl Marx who argued that economics and technology dictate ideology.

Thomas Jefferson was convinced, in contrast, that ideas and beliefs should determine our economic system and our technological goals. I believe that the NEH needs to do no more than accept that Jeffersonian ideal as its motto, and proclaim it to the nation.

Thank you for this opportunity to appear before you this morning.

[Prepared statement of Theodore Ziolkowski follows:]

PREPARED STATEMENT OF THEODORE ZIOLKOWSKI, DEAN OF THE GRADUATE SCHOOL, PRINCETON UNIVERSITY, ON BEHALF OF THE ASSOCIATION OF AMERICAN UNIVERSITIES

Mr. Chairman and members of the Committee. My name is Theodore Ziolkowski. I am Dean of the Graduate School at Princeton University, and I am grateful to have this opportunity to testify before you today on behalf of the Association of American Universities, an association of fifty-four of the nation's leading research universities.

At its meeting in the spring of 1984 the Arts and Humanities Committee of the AAU, then chaired by President A. Bartlett Giamatti of Yale University, asked the AAU staff to compile whatever statistical data existed about the state of the humanities disciplines in the universities. The staff was also asked to distribute this material to the AAU presidents in a useful format, and the report, as it was distributed, is a loose-leaf notebook which presents the information in graphic form and can be updated as new data become available.

The report collected no new data and depends on data that had been previously published, so the conclusions one can draw from it are not startling to anyone who has been involved professionally in the humanities over the last ten years. What the numbers show is a steady decline in the total number of degrees granted in the humanities at all levels at all kinds of institutions, and, more significantly, a corresponding decline in the number of humanities degrees as a percentage of all degrees granted. They show a significant increase in the percentage of advanced degrees in the humanities granted to women; they show no significant growth in the number or percentage of advanced degrees granted to ethnic minorities. As for the job market, the statistics show an increasingly large number of tenured faculty in the humanities and tenure-track positions available for only a fraction of the smaller number of new Ph.D.s entering the professions. We seem to be caught in what William D. Schaeffer of UCLA describes as a downward spiral, in which the smaller number of academic openings discourages students from pursuing graduate degrees and, in turn decreases the number of undergraduates. With fewer undergraduate majors, fewer faculty are required, and with fewer faculty positions required, fewer students enter graduate programs, fewer undergraduates select a humanities major, and there is even less need for new faculty. The downward spiral apparently will continue at least until the mid-1990s, when the faculty members hired in the expansionist 1960s will begin to retire, thereby creating new job opportunities.

The social history of the past twenty years which created this situation is well known to the Committee. Colleges and universities expanded rapidly in the 1960s to accommodate the post-war baby boom. New opportunities attracted well-qualified new graduate students to the profession. Graduate programs were enlarged, new ones were created, and new faculty were hired to staff them. Nobody anticipated or thought very seriously about the consequences of the fact that the college-age population would begin to decrease in the late sixties and through the seventies, and we are now living with the consequences of our exuberant response to the generally optimistic climate of the early sixties.

The question before the Committee today, however, is the relation of the National Endowment for the Humanities to these facts. How should the Endowment respond now, when the humanities disciplines are, it is to be hoped, nearing the end of a period of contraction, and how should the Endowment respond into the next decade, when our situation may be somewhat improved? And we appreciate the fact that the Committee's task is made even more complex by the fact that the needs of the humanities must be weighed against other needs of the society in a time of budgetary constraint.

In an earlier statement to this committee, the AAU made two recommendations for reauthorization:

(1) that the authorizing statute remain broad and flexible in order to allow the Endowment to respond to the needs of its constituency, and

(2) that in a time of budgetary constraints, it is particularly important that the programs of the Endowment remain focused on the support of humanities scholarship and that it expand its purview beyond that central focus only to the extent that additional resources are made available.

I should like to elaborate on these points.

The first of these is that the mandate of the Endowment should remain broad so that it can respond flexibly to the needs of the humanities community as they arise or as their importance is fully understood. If our experience of the last decade demonstrates anything clearly, it should be that we cannot always predict the needs of the future or understand fully the consequences of past or present policy decisions. We could not foresee, for example, when the Endowment was begun, the importance of technology to humanities scholarship, nor did we foresee the combination of enlarged graduate programs and decreased college-age population which has given us an increasingly important group of scholars not affiliated with an institution. The Endowment should remain flexible enough to deal with these needs as they become apparent.

As an example of the kind of response the Endowment has been able to make to a newly understood need, I would like to point to the newly established Office of Preservation. The grave danger which the resources of our libraries is in was not fully understood when the Endowment was established twenty years ago. Books printed on paper manufactured since the mid-nineteenth century are becoming to brittle to handle. It is now estimated that approximately 25 percent of the paper documentation in American libraries is so deteriorated that the information it contains must be transferred to another medium such as microfilm to survive. The progress of this deterioration can be slowed by deacidification, but the problem grows larger each year. This is not an isolated problem for individual university campuses or for major libraries, but a question of the survival of our written heritage.

The Office of Preservation within NEH, established not by a new appropriation but by a reallocation of existing resources, is an appropriate recognition by that agency of the national importance of the problem. The existence of the Office of Preservation, working closely with such organizations as the Library of Congress and the Council for Library Resources, which have laid the groundwork for a national preservation effort, will increase the chances for national recognition of the importance of the problem, and, it is to be hoped, attract additional public and private funds to the task.

My second point is the central nature of scholarship in the humanities to the mission of the National Endowment for the Humanities. By asserting the importance of scholarship and the support of scholars, I do not mean to suggest the primacy of one division of the Endowment over any other--Research over State Programs, for example, or Fellowships over Education Programs. The Endowment has over the years maintained a necessary and desirable balance among public programs, education programs, and scholarly programs, and my own university has played host to and benefited from the presence of many different kinds of programs on our campus.

I would assert, however, that the vitality of all the programs supported by the Endowment depends directly on the health of the scholarly enterprise and on support for the kinds of study which keeps our understanding of our disciplines fresh and new. Graduate education and scholarly research are inextricably linked in our American university system, and the production of good teachers and scholars is certainly the most direct way of increasing interest for the humanities on the undergraduate level and in the public at large.

The existence of the National Endowment for the Humanities, as the largest source of funding for scholarly activity in the humanities over the past twenty years, has been central to making the scholarly enterprise in this country the strongest in the world. Continued support from NEH is essential if that strength is to be maintained.

The National Endowment for the Humanities has for the past twenty years borne testimony ot the national importance which we attach to humanistic learning and clear thought. Reauthorization of the NEH with a broad mandate and a sharp focus will serve to reaffirm those values.

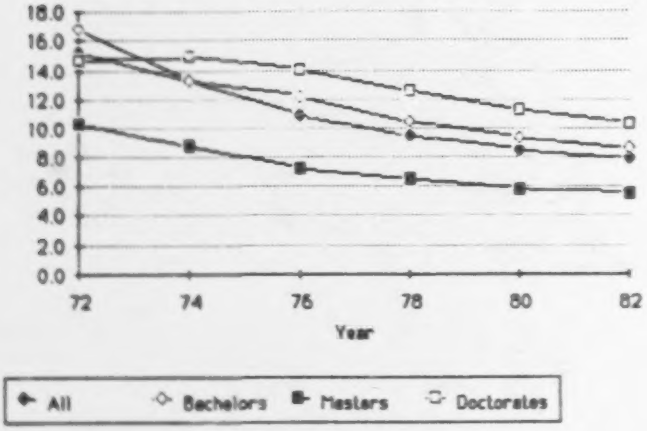
EXCERPTS

The Humanities and the University:

A Statistical Profile

Committee on Arts and Humanities
Association of American Universities
May, 1985

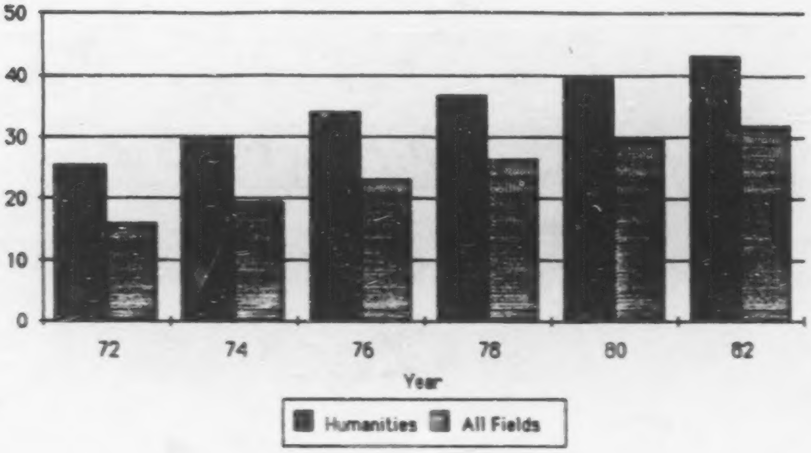
Degrees in the Humanities as a percentage of all Degrees



Source: National Center for Education Statistics

	All	Bachelors	Masters	Doctorates
72	15.2	16.7	10.3	14.7
74	13.2	13.2	8.7	14.9
76	10.9	12.1	7.2	14.0
78	9.4	10.4	6.4	12.5
80	8.5	9.3	5.7	11.2
82	7.9	8.6	5.5	10.3

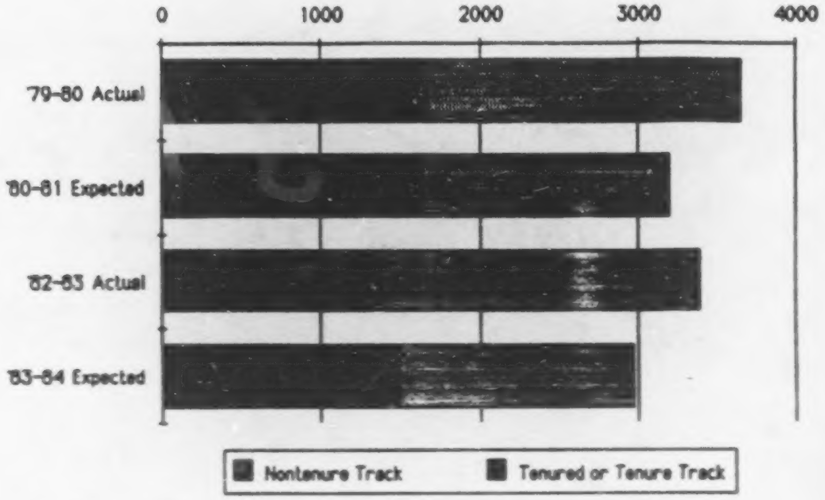
Percentage of Doctorates Granted to Women



Source: National Center for Education Statistics

Year	Humanities	All
72	25.42	15.80
74	29.95	19.07
76	34.12	22.89
78	36.76	26.39
80	39.48	29.67
82	43.03	32.07

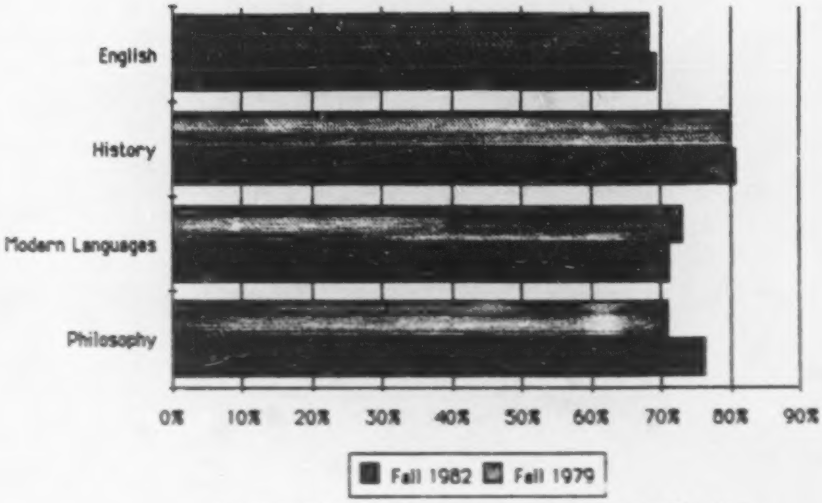
Number of New Humanities Faculty Appointments, by Tenure Status



Source: Higher Education Panel, American Council on Education

	Tenure or Tenure Track	Nontenure Track
79-80	45.9%	54.1%
80-81	51.4%	48.6%
82-83	40.7%	59.3%
83-84	50.0%	50.0%

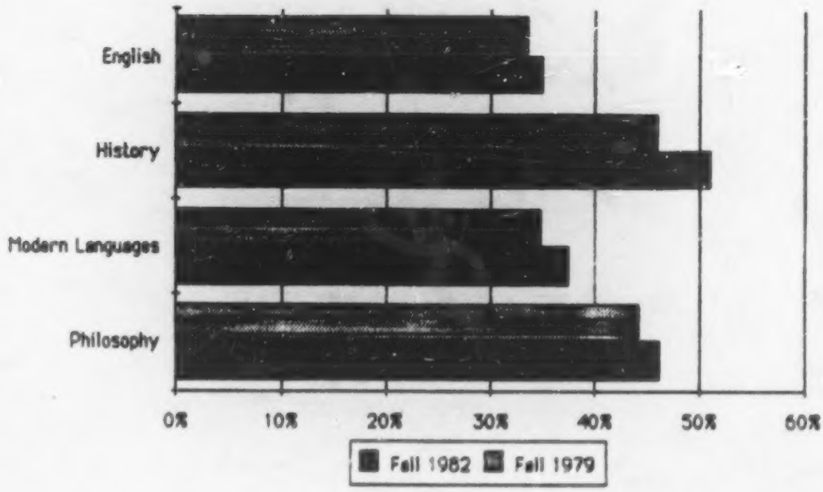
Percentage of Humanities Faculty Who Are Tenured, by Discipline



Source: Higher Education Panel, American Council on Education

	English	History	Modern Lang.	Philosophy
Fall 1979	68	80	72	71
Fall 1982	69	81	71	76

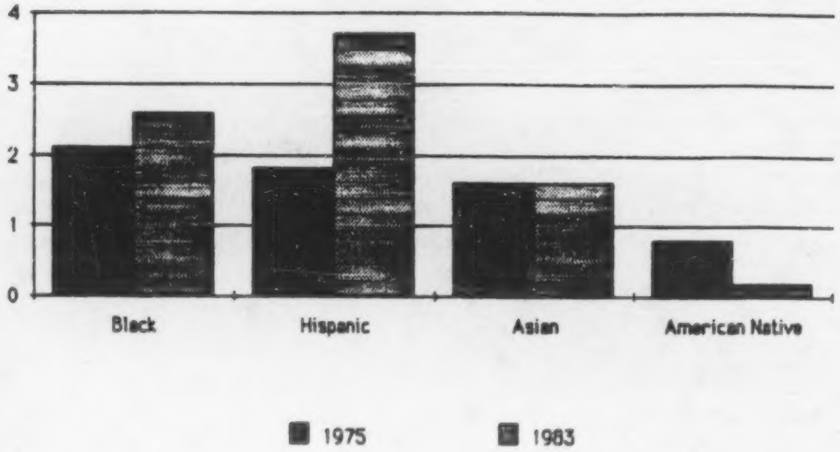
Percentage of Tenured Humanities Faculty Who Are Full Professors, by Discipline



Source: Higher Education Panel, American Council on Education

	English	History	Modern Lang.	Philosophy
Fall 1979	33	46	34	43
Fall 1982	35	51	37	46

Percentage of Arts and Humanities Doctorates Granted to Minorities



Source: National Research Council Survey of Doctorate Recipients, 1983

	Black	Hispanic	Asian	American Native
1975	2.1	1.8	1.6	.8
1983	2.6	3.7	1.6	.2

Mr. **Williams**. Thanks to both of you.

Mr. Goodling.

Mr. **Goodling**. Ms. Eaton, would you elaborate a little on your statement. It's very important to point out that in 1982, 83 percent of all humanities education in the country took place at the freshman and sophomore levels of college work. What programs basically operate at that particular time?

Ms. **Eaton**. We're talking about course work that falls within the operational definition of humanities by the National Endowment for the Humanities. For example, courses in history, interdisciplinary courses in the humanities, foreign languages. I'm not speaking to specific programs.

Mr. **Goodling**. And very little offered then, in the junior and senior years?

Ms. **Eaton**. I could not answer that, Representative Goodling, not working with 4-year institutions.

Mr. **Goodling**. That's all right. I'll ask Mr.——

Ms. **Eaton**. Or, if I answered it, I might be in trouble.

Mr. **Goodling**. Well, I should ask Mr. Ziolkowski, the question that I told the staff I would ask. Has the study of the humanities increased with the appearance of Brooke Shields and her mother on your campus? Having asked that question, I won't expect an answer.

If you were to make one change as we reauthorize the program, what is the change that you would make or one or two changes, either of you?

Mr. **Ziolkowski**. I think that it would be important not to enter new fields of activity without significant additional support. I think that the NEH has a very good, flexible group of programs, right now. For instance, at NEH Summer Seminars, those are extremely valuable and there's a wide effect from those programs, because of the 12 scholars who go to universities around the country, for summer programs, learn to interact there with Master Teachers, with colleagues, go back, develop new courses that they bring to their students at home.

There's a very wide, scattered effect through NEH programs currently in effect. I think the important thing is to keep a great deal of support going, particularly for young scholars in the humanities, both independent scholars and scholars in the universities, and people who are in the best position through their teaching to bring humanities to the universities, colleges and the high schools, secondary schools.

We need to continue to train excellent people who can do the teaching. I think it's not so important to try to invent new programs. The programs will get invented if we have the right people, well-trained and supported and encouraged.

Ms. **Eaton**. I would agree with my colleague and also add that I think it would be of benefit for the Endowment to consider a more balanced approach to the support that it provides. By that I mean, if one looks at the past 10 years of Endowment activity, you see on the one hand, significant support for civic education, the development of a public policy agenda. On the other hand, an emphasis on highly traditional classroom oriented scholarship teaching and learning. Both of these are very, very important, and I think, as a matter of policy, the Endowment has tended to shift between them, rather than considering support for the both efforts in an overall perspective.

Mr. GOODLING. Thank you, Mr. Chairman.

Mr. WILLIAMS. Ms. Eaton, assuming that some of the Endowment policies have been successful in supporting the humanities education component, could you identify for the committee what you believe to be the most successful of those Endowment policies, and then the reverse side of that question would be, which of the current policies, if any, have restricted the humanities as an education component throughout education America?

Ms. EATON. With regard to the latter, and I say this without rank or—Endowment support and I believe the Endowment budget is rather limited—Endowment support for humanities education in community colleges could be much greater than it is. I think that the numbers of students in humanities efforts in community colleges speaks to that. Providing additional support for community colleges would be at least a practice change. It would not be a policy change.

In my view, and I think this answers both parts of the question, the fundamental issue has to do with the quality of the people who are working with students. I find that of greater importance than the particular programs, or undertakings of which we might conceive. The ongoing education of the prophesory at any level, the ongoing education of academic leadership, I believe is critical to us, and emphasis there additional emphasis would be of value.

Mr. WILLIAMS. Mr. Ziolkowski?

Mr. ZIOLKOWSKI. If I could address the first point, and also I think the biggest problem is a failure of the Nation to insist on well-educated citizens in the school systems, and to give in to the lure of technology and well, technology and science. The New York Times this morning had a big spread on the money being poured into universities now for science technology in connection with the star wars. It gets so much publicity, there is simply not the same kind of countervailing publicity for the importance of having citizens who know foreign languages, who speak clearly and articulately in English, who can think clearly and analytically and who have a sense of history and tradition to shape the country and the Government in which we live.

Another example, for instance, would be the new series of graduate fellowships being, the national graduate fellowships being currently discussed and set up by a panel that was recently appointed by the White House. Those were supposed to be like NSF fellowships which are so good that they attract the finest young minds in the sciences. In fact, as it's been set up this Summer, the National Graduate Scholarships for the Humanities and Social Sciences are going to be second class fellowships that aren't nearly so good as the ones for the special science fellows.

I think the scientists need the best minds in the sciences, but we also need the best minds in the humanities and the social sciences. As a nation, we have failed to communicate the importance of those disciplines and importance of those fields of study to the people in charge of our school boards; the parents at home who would be the offsetting factors, and offset the great magical lure of computer science and technology, star wars and the world of nature and technology.

Mr. WILLIAMS. Can those involved with the humanities put the new information in communication technologies to work for the humanities?

Ms. EATON. I think, clearly, yes if we're speaking to the issue of distance learning, the potential of electronics in terms of communication, there are many ways in which study of the humanities can be carried on utilizing computers, utilizing television, utilizing various other approaches that electronics makes available, satellites, international studies. I think we're all interested in doing more of that to achieve the kinds of goals to which the good deed is referred.

Mr. ZIOLKOWSKI. In a later panel this morning, you'll be talking to my colleague and the past president of the Modern Languages Association, and she'd be able to tell you how that field, The Modern Language Association, has moved into the use of computers, computerization, not just word processing but all kinds of automatic devices for teaching or preparation of scholarly tutors.

Mr. WILLIAMS. Well, our thanks to both of you. We appreciate you being here and sharing your counsel with us.

Move to the third panel, Mr. Hallen, Mr. Papert, and Joel Bloom.

Mr. Hallen is chairman of the Pennsylvania Humanities Council and is here representing the State Humanities Councils.

Mr. Papert is Director of the 42nd Street Development Corp., and Joel Bloom is Director of the Franklin Institute and president of the Association of Science-Technology Centers.

Mr. Hallen, please begin.

Mr. HALLEN. Let me get one—I've just come off an airplane.

Mr. WILLIAMS. I understand the feeling.

Mr. Papert, while Mr. Hallen is collecting himself, why don't you begin?

Mr. PAPERT. I'm not sure I'm any better collected.

Mr. HALLEN. I'm collected now.

Mr. WILLIAMS. If anyone is collected.

All right, Mr. Hallen?

STATEMENT OF PHILLIP B. HALLEN, CHAIRMAN, PENNSYLVANIA HUMANITIES COUNCIL, REPRESENTING THE STATE HUMANITIES COUNCILS

Mr. HALLEN. Let me first thank the committee for this opportunity to appear on behalf of the Federation of State Humanities Councils which this State Council is a member.

I'm currently Chairman of the Humanities Council; also President of a private foundation in Pittsburgh and consultant to another private foundation, so in that capacity, I'm a grant maker on both the public and the private side.

The work here in Philadelphia, as a Pennsylvanian with a special charge for the humanities, I just really have to give you a special welcome from the Commonwealth, because of the work that our council is doing in relation to the Bicentennial United States Constitution.

We're working with scholars, community leaders and private grant makers to prepare programs to celebrate the Constitution's 200th anniversary and focus attention on the document as our written legacy.

We're sponsoring 30 reading discussion programs about the Constitution at historical sitings and libraries throughout the State; we're working with broadcasters, exhibit designers and research centers to develop materials that will engage the public in the statewide examination of the document's meaning and significance. I think that's a particular obligation that we've had in Pennsylvania.

Previous testimony submitted by my colleagues staff members have described our council's representative character and shared commitment to the life of the mind as well as our service to citizens of Pennsylvania for reasons of location. Life experience and education do not, traditionally, cross intellectual resources. Much has been said about a multitude of programs that have created opportunities for millions of Americans to learn literature, history, philosophy, the arts, world religions and cultures.

We have engaged the best minds in our communities to collaborate with us. With them we have produced a noteworthy series of publications, media programs, exhibitions, special events and curricular guides. We are proud of our achievements and aware of the value that our modest annual NEH awards bring to our states. We hope that the committee will recognize the utility of these efforts and agree to assure us funds that we'll need to carry on this work.

In that regard, I feel that it's important to note the critical need that the state programs have for Treasury Funds. As a professional grant maker in the private sector, as well, I assure you that the matching funds made available to State Humanities Council have helped us to develop partnerships with the private sector. These partnerships and State affiliates will be called upon by many institutions and organizations to play a role that observe and commemorate this important national event.

In order to do this, and much more, State humanities councils and NEH need to secure a financial base which at the very least, equals the $247.5 million authorized for 1985 in the reauthorization.

Because of the critical role Treasury challenge funds and private fund raising play in the success of our ability to seek non-Federal funds for our programs, we support an amendment proposed by both the administration and the Senate, which could enable subgrantees, as well as grantees of the NEH, to certify—that is, to receive and verify, gifts for Federal match. In practice, this would enable local private foundations or business to donate funds directly to local communities programs.

Receipt of these gifts could then be certified to State humanities councils, which would in turn notify the NEH of the gift to release Federal matching Treasury funds. Certainly, much more could be said about the enlarging vision of the State humanities councils, and their service to local communities.

What needs to be said here is that this enlargement of vision cannot continue to endure steadily diminishing resources. There's far more to do, and with the cuts in Treasury and program grant awards, far less with which to do it. The decrease in Treasury funding and the reticence to distribute in proportion to State populations is impinging on our ability to adequately respond to the demands for the program assistance and to foster the partnerships and alliances we have worked so hard to create.

We feel strongly that the funding appropriated for State humanities councils should be increased to bring real funding levels up to the pre-inflation value of the 1980 appropriations and a significant percentage of the Endowment Treasury Funds to be allocated to allow support for our community-based programs.

Recently, the State humanities council here in Pennsylvania was asked by the Department of Aging to develop some regenerational programs. This is the kind of thing that is happening throughout the country. The thing that I want to end this statement with has to do with the gubernatorial appointments.

The councils have been well served by their gubernatorial appointees in the past. We want to argue against the recommendation that has been made to increase their ranks. Our appointees contribute a great deal to our work and but are rarely distinguished from elected members in regard to the nature and scope of their work and responsibility. In some instances, they have helped us to establish relations with agencies, directors, and State government officials.

Their service, however, represents a cost for the councils which we cannot afford to add. We cannot afford to add an additional two appointees without reducing the ranks of our elected members. Should we have to do this, we would upset an important balance we try hard to maintain. Elected members represent geographic areas, academic disciplines, labor and community interests.

Gubernatorial appointees are not chosen by such criteria. An increase in the ranks of gubernatorial appointees would, we think, do little to further our associations with State governments, and add a significant operational cost to our annual budgets. The recommendation to require the criteria for the selection of members for the National Council to be their broad knowledge of or expertise in humanities, seems altogether appropriate.

It is already an explicit criterion used by State councils for selection of their members.

In closing, I want to make special note of the dedication of my many colleagues on the State councils who I've come to know during my term of office. The care, the precision and the objectivity of their grant making and program development practices is always commendable. Over the past 10 years, they have developed a capacity to promote public and professional consideration of perspectives offered us as individuals and as a nation by the humanities.

They carry out the mandate of the National Endowment for the Humanities and engage citizens in remote rural and urban communities in the humanities. Their efforts to enlarge our society's vision and assure a public commitment to the free exchange of ideas must be sustained. Accordingly, I urge you to reauthorize the 1985 legislation to provide an adequate financial base for NEH and its 53 State affiliates.

[Prepared statement of Philip B. Hallen follows:]

PREPARED STATEMENT OF PHILIP B. HALLEN

I want to thank you for the opportunity to appear today on behalf of the Federation of State Humanities Councils and speak in support of the National Foundation on the Arts and Humanities Act. As current Chairman of the Pennsylvania Humanities Council and as President of the Maurice Falk Medical Fund, a Pittsburgh philanthropy, I have had ample opportunities over the past twenty years to work with programs that owe a great deal to the National Endowment for the Humanities. I have seen the important effects that Endowment funded initiatives in medical ethics and philosophy have had on medical education, patient care, hospital administration and research. On the basis of work with the nation's health care community, and my involvement with state humanities councils, I can attest to NEH's role in heightening public regard for intellectual considerations and inquiry. This work in professional ethics is but one of many activities through which the Endowment has made a vital contribution to the character and quality of national life.

As a Pennsylvanian with a special charge for the humanities, I feel an obligation welcome you to the Commonwealth. It seems fitting for Congress to visit Philadelphia, site of the 1787 Constitution Convention, to consider arguments for continuing a and increasing federal investments in the nation's cultural life. The Pennsylvania Humanities Council has been working for the past two years with scholars, community leaders and private grant-makers to prepare programs to celebrate the Constitution's 200th Anniversary and to focus attention on the document as "Our Written Legacy." Already, we are sponsoring 30 reading and discussion programs about the Constitution at historical societies and libraries throughout the state. We are working with broadcasters, exhibit designer and research centers to develop materials that will engage the public in a statewide examination of the document's meaning and significance.

The five year period that will be spanned by this year's reauthorization will encompass that Bicentennial. NEH and its 53 state affiliates will be called upon by many institutions and organizations to play a role in programs that observe and commemorate this important national event. In order to do this, and much more, State Humanities Councils and NEH need a secure financial base which, at the very least, equals the $247.5 million authorized for 1985 in the 1980 reauthorization.

Previous testimony submitted by my colleagues has described our state humanities councils' representative character, our shared commitment to the "life of the mind," and our service to citizens who for reasons of location, life experience and education do not traditionally have access to intellectual resources. Much has been said about a multitude of programs that have created opportunities for millions of Americans to learn from literature, history, philosophy, the arts, world religions and cultures.

We have engaged the best minds in our communities to collaborate with us and, with them, have produced noteworthy publications, media programs, exhibitions, special events and curricular guides. Almost all of this has been made possible through the distribution of modest grants to nonprofit organizations working within our borders. These programs owe a great deal to contributions from volunteers who with very little money develop and bring humanities programs to local schools, senior centers, office buildings, broadcast stations and town halls. Unpaid hours of service given to local and statewide humanities projects are important indications of the social worth American citizens attach to the humanities.

We are proud of our achievements and aware of the value that our modest annual NEH awards bring to our states. We hope that the committee will recognize the utility of our efforts and agree to ensure us funds that we will need to carry on our work. In that regard, I feel it is important to note the critical need that the state programs have for Treasury funds. As a professional grant-maker with special insights into the concerns of private donors, I assure you that matching funds made available to state humanities councils have helped us develop partnerships with the private sector. These partnerships need to be cultivated. They are placing concerns about history in corporate boardroom and bringing discussions about Shakespeare to office cafeterias. Hard hat workers are examining the meaning of work to their lives and factory employees are learning about the effect technology had on agricultural economies.

Because of the critical role Treasury "challenge funds" and private fundraising play in the success of our ability to seek nonfederal funds for our programs, we support an amendment proposed by both the administration and the Senate which would enable subgrantees as well as grantees of the NEH to certify (that is, to receive and verify) gifts for federal match. In practice, this would enable local, private foundations or businesses to donate funds directly to local humanities programs. Receipt of these gifts could then be certified to state humanities councils which would in turn notify the NEH of the gift, to release federal matching (Treasury) funds.

Certainly, much more could be said about the enlarging vision of the state humanities councils and their service to local communities. What needs to be said here is that this enlargement of vision cannot continue to endure steadily diminishing resources. There is far more to do and, with the cuts in Treasury and program grant awards, far less with which to do it. The decrease in Treasury funding and the reticence to distribute it in proportion to state populations is impinging on our ability to adequately respond to the demands made for program assistance and to foster the partnerships and alliances we have worked so hard to create. We feel strongly that the funding appropriated for state humanities councils should be increased to bring real funding levels up to the pre-inflation value of the 1980 appropriations, and that a significant percentage of the Endowment's Treasury funds should be allocated to us to support our community based programs.

Many state councils have worked long and hard to establish relationships with their state governments. Almost all have been involved in efforts to examine educational policies, and to enrich and improve humanities teaching and curricula. The councils are in a unique position to encourage these activities through their connections to state and local schools, state agencies and cultural institutions. Often, we have served an effective liaison role, bringing groups together to develop plans to improve humanities education. In 1983 and 1984 alone, over 500 state council funded projects focused on the humanities in public schools. The projects ranged from summer institutes for high school teachers, to speakers and resident scholars in classrooms, to development of curricular materials such as films, study guides and local history program packets.

Our efforts in this regard have brought our programs to the attention of state governors and their cabinet members. Many have called upon us for help in developing policies not only in regard to education but also in areas of community development, aging and historic preservation. In Nebraska, Texas and Wyoming, state humanities councils were instrumental in organizing task forces and developing reports such as "Toward Thoughtful Citizens: Improving the (Texas) Public School Curriculum" and "Humanities Education in Wyoming's Public Schools." Rhode Island's council cooperated in redevelopment plans for the Providence waterfront and our council in Pennsylvania has helped several communities conduct public forums on land use and historic preservation policies.

Recently, the Pennsylvania Humanities Council was asked by the state's Department of Aging to develop intergenerational study programs. Under the auspices of the Department, we are planning to bring senior citizens and students together at senior centers and community colleges to discuss ideas on Constitutional rights. If the format proves satisfactory, Pennsylvania might support other intergenerational programs treating a wide range of topics. This is but one example of many types of programs that illustrate the working relationships that exist between the free-standing state humanities councils and their state government counterparts.

Though Councils have been well served by their gubernatorial appointees in the past, we want to argue against the recommendation that has been made to increase their ranks. Our appointees contribute a great deal to our work and are rarely distinguished from elected members in regard to the nature and scope of their work and responsibility. In some instances, they have helped us establish relations with agency directors and government officials. Their service, however, represents a cost for the Councils and we cannot afford to add an additional two appointees without reducing the ranks of our elected members. Should we have to do this, we would upset an important balance we try hard to maintain. Elected members represent geographic areas, academic disciplines, labor and community interests. Gubernatorial appointees are not chosen according to such criteria. An increase in the ranks of gubernatorial appointees would, we think, do little to further our associations with state governments and add a significant operational cost to our annual budgets.

The recommendation to require that a criteria for the selection of members for the national Council be their "broad knowledge of, or expertise in, the humanities" seems altogether appropriate. It is already an explicit criteria used by state councils for selection of their members.

In closing, I want to make special note of the dedication of my many colleagues on state humanities council boards. The care, precision and objectivity of their grantmaking and program development practices is commendable. Over the past ten years, they have developed a capacity to promote public and professional consideration of perspectives offered us—as individuals and as a nation—by the humanities. They have carried out the mandate of the National Endowment for the Humanities and engaged citizens in remote, rural and urban communities in the humanities.

Their efforts to enlarge our society's vision and assure a public commitment to the free exchange of ideas must be sustained. Accordingly, I urge you to reauthorize the 1965 legislation and to provide an adequate financial base for NEH and its 53 state affiliates.

Mr. WILLIAMS. Thank you.

Mr. Papert?

STATEMENT OF FREDERIC PAPERT, DIRECTOR, 42D STREET DEVELOPMENT CORP.

Mr. PAPERT. Mr. Chairman. Congressman Goodling. Thank you very much for letting me appear before you.

Mr. PAPERT. I'm a member of the board of directors of the New York Council for the Humanities, which I think is why I'm here, but I am, first and foremost, a businessman.

I'm a businessman who believes that good deeds can be good business, however. A measure of my crass business side is how I look at this beautiful setting. I see these old buildings and these extraordinary artifacts, I think not simply of the history that they represent but the commercial renewal that they seem to have anchored.

I look at the new buildings as well as the old ones, and I imagine that the revenues generated and jobs created all that I think springing from the history of this country. I hope that a lot of that will be used to make Philadelphians enjoy some of the benefits that our Founding Fathers had in mind for them.

A good example of how good deeds can be good business, I think, is the 42d Street Development Corp., which I started in 1976, and now serve. The corporation was created to rescue West 42d Street from half a century of neglect and misuse. In every way but one, the corporation is as hardnosed, relentless, inquisitive, entrepreneurial and, one might say, as greedy as any other private New York real estate developer.

The difference is that we are a not-for-profit company. Which means that we don't care about—not that we don't care about making money, we certainly do. But when it happens, the profits are recycled into other businesslike good deeds. We set out, 10 years ago, very deliberately to use the area as history, and the theater arts that were part of that history, to launch a renewal that New Yorkers everywhere thought was long overdue.

When we began, the far westerly 42d Street blocks were largely abandoned. Seventyfive percent of the jobs there had fled and 60 percent of the real property taxes were not being collected. Today, there are dozens of flourishing Off-Broadway theaters, many new restaurants, commercial audio video complexes, and an array of public improvements, where earlier there were only massage parlors, a seedy burlesque house and physically derelict former tenements.

I should say that, in fairness, one of those massage parlors was, I always thought, among New York's better-named retail establishments. It was called "The Body Rub Institute."

Directly across the street was an unrented highrise apartment building, two 41-story towers just on the edge of going into bankruptcy and ready to take a $90 million city construction loan down with it. Today, at that part of town, there are long waiting lists for people who want to join the 4,000 tenants, mostly young actors and actresses now in residence.

Their presence, along with the new theaters, the restaurants, and the crowds, have made the theater-owned neighborhood one of the city's most hospitable places to live, to visit, to invest in. As could have been foreseen, I think, when the humanities economic development converged, things have worked well. The neighborhood needed the actors, the actors needed the housing, and the city needed the jobs and tax revenues.

If you move up a block or two, or a block and a half, I should say, further east, an even more massive renewal is taking place, and it even more directly is anchored on the history and the humanities involved in that part of town. Construction will start, we think, next spring on 6.5-million feet of new office towers, a merchandise mart and a new hotel. The increment and property taxes from this project will pay to restore nine of the legendary theaters on 7th and 8th Avenues and 42d Street as well as upgrade and consolidate the Times Square and Eighth Avenue subway stations. There will be $80 million in new taxes; 22,000 new jobs. Cueing it all will be a surge of pride when 42d Street again becomes the heart and soul of New York.

That massive economic development project, the largest in the city's history, will continue to be businesslike and will produce the paperwork that always accompanies such business undertakings. The budgets, the guidelines, the legal opinions, the environmental impact statements, the economic forecasts, the leases, the request for proposals, the bids, every measurable digital-computerized kind, yet it wouldn't have added up to a hill of beans, if art and history and the humanities had not paved the way.

Let me end on a slightly more ephemeral note, if I may. Good deeds are good business, I think, but they don't have to be. A world in which business success is valued most, it seems to me, is a dangerous world. Yet, it seems to be increasingly ominously so, and made worse, if I may suggest it, by a Government that proclaims traditional values while cutting your budgets or making it difficult for your budgets to be reinstated.

Let me conclude, therefore, if I may, with the words of an eminent historian and philosopher, Colonel Stingo. "Shun communicating," the colonel advised. "Avoid it like the plague. The tangible is perishable, but a concept bears fruit forever."

Thank you.

[Prepared statement of Frederic S. Papert follows:]

PREPARED STATEMENT OF FREDERIC S. PAPERT, PRESIDENT, 42D STREET DEVELOPMENT CORP.

I am first and foremost a businessman who believes profoundly that good deeds are good business. A good example is the 42nd Street Development Corporation which was created ten years ago to try to rescue West 42nd Street from a half century of neglect and misuse. In every way but one we are as hard nosed, as relentless, as acquisitive, as entreprenurial—some might say as greedy—as any other private New York real estate developer, and that's saying a lot. The difference is that we are a not-for-profit company, which doesn't mean that we don't care about making money—we do—but that when it happens the profits are recycled into other businesslike good deeds.

We set out very deliberately to use the area's history, and the theatre arts that were part of that history, to launch a renewal that New Yorkers everywhere thought was long overdue.

When we began, the far westerly 42nd Street blocks were largely abandoned—75 percent of the jobs had fled and 60 percent of the real property taxes were unpaid. Today there are a dozen flourishing Off-Off Broadway theatres; as many new restaurants; a commercial audio-video complex; and an array of public improvements where earlier there were massage parlors, a seedy burlesque house, physically derelict former tenaments. (In fairness, one of the massage parlours was among the better named retail establishments in New York; it was called The Body Rub Institute.)

And directly across the street was an unrented highrise apartment building—two 41-story towers—poised on the edge of bankruptcy and ready to take a $90 million City construction loan down the tubes along with everyone else's money. Today there are long waiting lists for people who want to join the 4,000 tenants—mostly young actors and actresses—now in residence. Their presence—along with the theatres and restaurants and the crowds they attract—have made the Theatre Row Neighborhood one of the City's most hospitable places to live, visit, invest in. As could have been foreseen when the humanities and economic development converged: the neighborhood needed the actors, the actors needed the housing, and the City needed the jobs and tax revenues.

Now move a block east. Construction is expected to start next Spring on 6.5 million feet of new office towers, a merchandise mart, a new hotel—the increment in property taxes from which will pay to restore nine of the 7th to 8th Avenue blocks' legendary theatres and to upgrade and consolidate the Times Square and Eighth Avenue subway stations. There'll be $80 million in new taxes, 22,000 new jobs, and—fueling it all—a surge of pride when 42nd Street again becomes the heart and soul of New York.

That massive economic development project—the largest in the City's history—will continue to be businesslike and to produce the paperwork that always accompanies such business undertakings: the budgets, the guidelines, the legal opinions, the Environmental Impact Statements, the economic forecasts, the leases, the requests for proposals, the bids—every measurable, digital, computorized ton of it. Yet it wouldn't have added up to a hill of beans if art, history, theatre—the humanities—had not paved the way.

Good deeds are good business—but they don't have to be. A world in which business success is valued most is a dangerous world. Yet it seems to be increasingly,—ominously, so. And made worse, today, by a government that proclaims traditional values while cutting your budgets. I'll conclude, therefore, with the words of an eminent historian and philosopher, Colonel Stingo. "Shun communicating," the Colonel advised, "avoid it like the plague. The tangible is perishable, but a concept bears fruit forever."

Mr. WILLIAMS. Thank you.

Mr. Bloom.

Mr. BLOOM. Mr. Williams, Mr. Goodling, good morning.

STATEMENT OF JOEL BLOOM, DIRECTOR, THE FRANKLIN INSTITUTE; PRESIDENT, ASSOCIATION OF SCIENCE-TECHNOLOGY CENTERS

Mr. BLOOM. I'm Joel M. Bloom, president of the Association of Science-Technology Centers, and director of the Franklin Institute Science Museum here in Philadelphia.

I greatly appreciate the privilege of being invited to testify before the subcommittee. As an aside to Mr. Williams, I might mention that, in 1943, I was in the Army Specialized Training Program in Bozeman, MT, and I was made an honorary citizen of Montana by the then-Governor.

So I may be a constituent of yours.

I can speak to the importance and effectiveness of National Endowment for the Humanities and for the Arts and the Institute of Museum Services, only from the perspective of science museum director. However, at this extraordinary point in human history, this is a very appropriate perspective from which to speak. Never in all the 2.5 million years which human beings have lived on this planet, has there been more fundamental change in the way we live our lives.

Just one example: If the aircraft industry had evolved as spectacularly as the computer industry over the past 25 years, the Boeing 767 would cost $500 today, and would circle the globe in 20 minutes on 5 gallons of fuel.

We're confronted with problems and opportunities unprecedented, both in nature and scale. For the most part, these problems and opportunities are grounded in science and technology. But what has science to do with the arts and humanities?

Quite simply, only through the arts and humanities, can we insure that we will use, in a truly human fashion, the enormous power we have attained. In the past years, the National Endowments for the Humanities and for the Arts have served admirably in this respect. Cross disciplinary projects have been encouraged. This is a vital aspect of the work of the endowments and it is unfortunate to note that in recent years, there has been a measurable retreat from the interdisciplinary mode, especially in the arts endowments.

Franklin Institute Science Museum is primarily an educational institution with a special mandate to communicate to the general public about those aspects of science and technology which will have such an impact on their lives.

Some years ago, with NEH support, we organized a major exhibition on lensless photography. A show which explored the interrelationships between technology and artistic vision, between the medium itself and the work of art. It dealt with the evolution of lensless photography in the early 1800's, when it was a tool for the recording of botanical specimens by natural scientists who could not draw very well, to its evolution as a powerful art form. It demonstrated, with beauty and clarity, that human creativity knows nothing of the disciplinary boundaries the pedants foist on us. The exhibit originally shown at the Franklin Institute moved on to the IBM Gallery of Science and Art, in New York, illustrating, incidentally, another increasingly important area of interaction; that between corporate and the cultural universes.

Regrettably, the arts endowment would not support such an exhibition, today, for they take a more narrow view of their mandate and are inhospitable to applications from nonart museums. Recently, with the support of NEH and the Pennsylvania Council for the Humanities, the Franklin Institute presented two interesting science and society programs. Energy Ethics and Values, and Technology Resources and Society—these programs ordered dialog with adult audiences on the ethical questions and societal issues that are involved in the human use of technology.

Although not supported by the endowment, I think it important to note that we have presented similar programs for precollege teachers to use in their classrooms. Last year, we received an NEH grant to partially fund a major new permanent exhibition on electricity and electronics.

NEH will make it possible to tie together the Gee Whiz of Electricity and Electronics with the Y Who Cares. We can show the rewards of science and technology. Joseph Henry became Secretary of the Smithsonian, Morse and Edison made fortunes, as well as the widespread effects on the American public.

We can show that these things don't occur in a vacuum, but result of human hands and human minds, in response to human needs and desires. For example, in one area of the exhibition, we will demonstrate the basic science of electromagnetism, the application to the telegraph, and the effects of the telegraph on rail transportation, commerce, and personal communication across vast distances.

People are hungry for information that will help them to deal intelligently with the 20th century and the unique opportunities it presents. Precollege teachers and their students have responded with great enthusiasm to our programs in science and society. The general audience responds equally well to our broad brush interdisciplinary exhibits.

The good programs are not enough. Somebody has to pay the electric bill, the person who changes the light bulbs and the contractor who fixes the leaks in the roof. This kind of general operating support is the most difficult to raise from the private sector. To put it simply, it lacks the sizzle of new exhibits and programs, and this is where the Institute of Museum Services plays so important a role.

Not only does it help with the prosaic but vital general operating support, but it welcomes all institutions: Zoos, arboretums, botanical gardens, aquariums, art museums, natural science museums, science technology museums. The importance of this broad, across-all-disciplines support cannot be exaggerated, because in the long run, for interdisciplinary communications to take place, all disciplines involved must be alive and well.

A closing thought—we meet here today in the Second Bank of the United States. Its origin as a federally chartered institution and the historical struggle between Nicholas Biddle and President Jackson give meaning and a 150-year perspective to the current debate on bank and capital market regulation. While historic columns modeled on the Parthenon by William Strickland speak eloquently to our debt to the Greek civilization, we in the museum world are particularly sensitive to that debt because the very word "museum" is of Greek origin. It means temple of the muses, the nine legendary daughters of the great God, Zeus, who remind us of the ancient world's wisdom in its celebration of the arts, the humanities, and the sciences as a whole. Still another Greek legend speaks to us across the centuries. It's the tale of two brothers, Prometheus, the one who plans ahead, and Epimetheus, the one who plans too late.

In the 500 years since the Copernican revolution, Promethians have brought mankind awesome gifts, ranging from an ability to unleash the very forces that power the stars, to opportunities to watch, in the comfort of our living room, men walking on the surface of the Moon. To electronic devices implanted in human hearts and human bodies to regulate malfunctioning hearts. Prometheus has not been idle, nor was even Prometheus' gift cost-free. Serious thinkers warn of nuclear proliferation, rapidly diminishing resources, unchecked population growth, and increasingly polluted biosphere. Perhaps, in a very real sense, Prometheus and Epimetheus are at one in the same in all of us.

Nevertheless, I strongly believe that we can and we will make this a better planet, a better place for our children and our grandchildren, not by learning and understanding about art, or science, the humanities, or technology, but only by learning and understanding how they fit together.

Again, thank you for the privilege of participating in the important work of the Subcommittee on Select Education.

[Prepared statement of Joel Bloom follows:]

PREPARED STATEMENT OF JOEL N. BLOOM, PRESIDENT, ASSOCIATION OF SCIENCE-TECHNOLOGY CENTERS

Good morning. My name is Joel N. Bloom, and I am President of the Association of Science-Technology Centers, and Director of The Franklin Institute Science Museum here in Philadelphia. I greatly appreciate the privilege of being invited to testify before this subcommittee.

I can speak to the importance and effectiveness of the National Endowments for the Humanities and for the Arts, and the Institute of Museum Services only from the perspective of a science museum director.

However, at this extraordinary point in human history, this is a very appropriate perspective from which to speak. It may be a cliche to say that we live in rapidly changing times, but it is no more than the literal truth. Never, in all the 2-1/2 million years during which human beings have lived on this planet, has there been more fundamental change in the way we live our lives. Not only is the rate of change accelerating, the rate of acceleration itself is increasing.

In their book "Insights Into Personal Computers," Amar Gupta and Hoo-Min D. Toong calculated that each year since 1960 the price of computer chips has fallen by 25 percent and the cost of computer memory by 40 percent; while speed has increased by a factor of 200. In the same period, the overall cost, energy consumption and size of computers of equal power have declined by a factor of 10,000.

"If the aircraft industry had evolved as spectacularly as the computer industry over the past 25 years," the authors write, "a Boeing 767 would cost $500 today, and it would circle the globe in 20 minutes on five gallons of fuel."

We are confronted with problems and opportunities unprecedented both in nature and scale. For the most part, these problems and opportunities are grounded in science and technology, in the incredible powers they place in our hands—powers for good, and powers for evil.

Science does not exist in isolation. It is an integral part of human culture. In fact, the capacity to explore the physical universe, to observe and to experiment, and to learn from the exploration, is fundamental to our species. In a very real sense, we are human because we are scientists, eternally curious, eternally learning from our curiosity.

We are a species of generalists, not specialized. We have no narrowly defined ecological niche: human beings can live anywhere on Earth. This ability to adapt has been central to our evolution of species and society. It has permitted us to live and thrive in widely disparate environments—to survive cataclysmic change.

But what has science to do with the arts and humanities? Quite simply, only through the arts and humanities can we ensure that we will use in a truly human fashion the enormous power we have attained.

In years past, the National Endowments for the Humanities and for the Arts have served admirably in this respect. Cross-disciplinary projects have been encouraged, the interconnections between art and science explored. This is a vital aspect of the work of the Endowments, and it is unfortunate to note that in recent years, there has been a measurable retreat from this interdisciplinary mode, especially in the Arts Endowment.

In the real world, very few problems fit tidily into a single category. Very few real questions can be kept behind the doors of a single department in a university. The real world is complicated, mutable. Countless pieces fit together in infinite ways. To survive, we must know how the many aspects of the many questions fit together.

The Franklin Institute Science Museum is primarily an educational institution, with a special mandate to communicate to the general public about those aspects of science and technology which will have such impact on their lives. Sterile compartmentalization is no part of our mission. And, with the help of the Endowments we have been exploring just such interrelationships.

Some years ago with NEA support we organized a major exhibit on lensless photography, a show which explored the interrelationships between technology and artistic vision, between the medium itself and the work of art. It dealt with the evolution of lensless photography in the early 1800's, when it was a tool for the recording of botanical specimens by natural scientists who could not draw very well, to its evolution as a powerful art form. It demonstrated with beauty and clarity that human creativity knows nothing of the disciplinary boundaries the pedants foist on us. The exhibit, originally shown at The Franklin Institute, moved on to the IBM Gallery of Science and Art in New York City—illustrating, incidentally, another increasingly important area of interaction—that between the corporate and cultural universes.

Regrettably, the Arts Endowment would not support such an exhibit today. For they take a more narrow view of their mandate and are inhospitable to applications from science museums.

Two thousand years ago, Aristotle noted that people come together in cities to learn to become more human. The arts and the humanities introduce and re-introduce us to our own human-ness, give us standards by which to judge our own work and our own experience. In a world of unprecedentedly rapid change, this is more important now than ever.

The vast majority of the change which is taking place today is in the arena of science and technology; we must deal with this in the most wise, most human, most humane fashion possible.

So many of the questions raised by science and technology are human questions too. Automation, for example. Available technology will soon enable us to perform many of our heavy industrial tasks through robotics. The automated factory is a reality, no longer a science fiction fantasy. But the human side of the question is the relationship of human dignity to labor, the deeper question that underlies that of unemployment. How can we use technology for what it does best and still take care of people's real needs?

Some years ago with the support of NEH and the Pennsylvania Council for the Humanities, the Franklin Institute presented two interesting "Science and Society" programs: "Energy, Ethics and Values" and "Technology, Resources and Society." These programs promoted dialogues with adult audiences on the ethical questions and societal issues that are involved in the human uses of technology. The philosophy underlying these programs was: (1) that a better understanding of the humanistic issues inherent in technology is vital to a democratic society; (2) that the issues cannot be understood without some basic understanding of the technologies; and (3) that the expert who is specially qualified to determine what is technically feasible and how to produce technical innovation is not necessarily better qualified that the layperson to decide what technologies are most compatible with our values and therefore should be promoted.

Although not supported by the Endowment I think it important to note that we have presented similar programs for pre-college teachers for use in their classrooms. It is never too early to begin to understand the issues inherent in our increasingly complex world.

Last year we received an NEH grant to partially fund a major new permanent exhibit on electricity and electronics. NEH will make it possible to tie together the "gee whiz" of electricity and electronics with the "why?" and "who cares?" We can show the rewards of science & technology—Joseph Henry became Secretary of the Smithsonian, Morse and Edison made fortunes—as well as the widespread effects on the American public. We can show that these things don't occur in a vacuum, but are the result of human hands and minds, in response to human needs and desires. For example, in one area of the exhibition, we will demonstrate the basic science of electromagnetism, the application to the telegraph, and the effect of the telegraph on rail transportation, commerce, and personal communication across vast distances. The support of NEH is allowing us to do the kind of expensive, painstaking, in-depth research and high-level intellectual brainstorming that are above and beyond the minimum requirements of a straightforward "science only" exhibit.

People are hungry for information that will help them to deal intelligently with the 20th century and the unique problems and opportunities it presents. Pre-college teachers and their students have responded with great enthusiasm to our programs on "Science and Society." The general adult audience responds equally well to our broad brush interdisciplinary exhibits. Adults are increasingly interested in lifelong learning. Indeed adult education is one of the fastest growing leisure time activities in the United States. And adults are the perfect constituency for the kind of interdisciplinary exploration that the Endowments are perfectly situated to provide, and have supported so effectively in the past.

It is interesting to note that investigations both in biology and anthropology have revealed very similar patterns in the extinction both of species and of cultures. Over-specialization leads to extinction. Losing the ability to adapt can be fatal. Adaptability is more important today than ever before, when it is a safe bet that any skill or science learned in youth will be obsolete within a generation.

In the past, the National Endowment for the Humanities has played an important role in establishing and nurturing the kind of interdisciplinary communication that is needed to ensure that we do not overbred ourselves to sterility, but keep the vigor which hybrids are famous for. I encourage the continuation of this vital role.

But good programs are not enough. Somebody has to pay the electric bill, the person who change lightbulbs, the contractor who fixes the leak in the roof. And this kind of general operating support is the most difficult to raise from the private sector. To put it simply, it lacks the sizzle of new exhibits and programs. And this is where the Institute of Museum Services plays so important a role. Not only does it help with the prosaic but vital general operating support, but it welcomes all institutions—zoos, arboreta, botanical gardens, aquaria, art museums, natural sciences museums, science and technology museums. The importance of this broad, across-all-disciplines support cannot be exaggerated, because in the long run, for interdisciplinary communication to take place, to thrive, all the disciplines involved must be alive and well.

Permit a closing thought. We meet here today in the Second Bank of the United States. Its origins as a federally chartered institution, and the story of the struggle between Nicholas Biddle and President Andrew Jackson give meaning and a 150-year perspective to the current debate on bank and capital market regulation.

While its Doric columns, modeled on the Parthenon, by William Strickland, speak eloquently to our debt to the Greek civilization, we in the museum world are particularly sensitive to that debt because the very word "museum" is of Greek origin. It means "temple of muses," the nine legendary daughters of the great god Zeus, who reminded us of the ancient world's wisdom in its celebration of the arts, humanities, and sciences as a whole.

Still another Greek legend speaks to us across the centuries. It is the tale of two brothers—Prometheus, "the one who plans ahead," and Epimetheus, "the one who plans too late." Prometheus was the bold explorer who risked the wrath of Zeus to benefit mankind by bringing it fire, while Epimetheus foolishly accepted, from the gods, the gift of the woman Pandora who "removed the cover of the great jar and scattered the evils within, and for men, devised sorrowful troubles."

In the 500 years since the Copernican revolution, new Prometheans have brought mankind awesome gifts, ranging from an ability to unleash the very forces that power the stars, to opportunities to watch in the comfort of our living rooms men walking on the surface of the moon, to electronic devices implanted into human bodies to regulate malfunctioning hearts. Yet Epimetheus has not been idle, nor was even Prometheus' gift cost-free; serious thinkers warn of nuclear proliferation, rapidly diminishing resources, unchecked population growth, and an increasingly polluted biosphere. Perhaps, in a very real sense, Prometheus and Epimetheus are but one and the same in all of us.

Nevertheless, I strongly believe that we can and will make this planet a better place for our children and our grandchildren:

—not by learning and understanding about art,

—not by learning and understanding about science,

—not by learning and understanding about the humanities,

—not by learning and understanding about technology, but only by learning and understanding how they fit together.

Again, thank you for the privilege of participating in the important work of the Subcommittee on Select Education.

Mr. **Williams**. Thank you.

Mr. Goodling?

Mr. **Goodling**. Mr. Hallen, in Pennsylvania, what is the amount of private money that we get in order to get—

Mr. **Hallen**. Our grants from the corporations and private foundations are in the neighborhood of $80,000. That's in our material we have in our report. That's been the result of cultivation of those foundations, and as a foundation person, I've been cultivated, myself on many occasions, so we're turning it around a little.

We find that the corporations, in particular, are becoming more and more interested in the humanities in the work place. I'm particularly happy to hear your testimony about the efforts in New York. We felt, and we have a saying here in Pennsylvania that, if art is good for the board room, then Shakespeare is good for cafeteria. We find that more and more, corporations, in addition to supporting our work in terms of the programs that we put forward, are also asking for special programs. They are asking us to come in to the work place and put on poetry and put on discussions of history, and so forth. That's one of the things we're pushing forward.

This, of course, recycles our ability to get support from them. Not only do they pay directly for those services, but then the cultivation is there that we can get grants from their corporate given side, as well.

Mr. GOODLING. Mr. Papert, I like your motto. I was trying to think as I was sitting here how we could use that somehow in the Congress of the United States. Make some sense out of our deliberations. Perhaps, you'll have some ideas and you might send them to me, how we could put those to work.

I was wondering whether one of those massage parlors that you tore down was Ms. Sydney's?

Mr. PAPERT. She would have regarded West 42nd Street as beneath her dignity, I suspect. May I comment, just for a second on this question of corporate involvement in the humanities?

In an earlier business incarnation I was involved in introducing Xerox Corp. to the world, and I was privileged to be at the side of a man named Joseph Wilson, who ran Xerox, and was one of those rare scholar businessmen. Wilson believed profoundly that corporations had an obligation to give back to society or to the societies in which they flourished, things of value. He set out, in the beginning years of Xerox, when it had just changed its name, to use special enlightening illuminating television programs, to do just that. While all that was going on, Xerox was appealing to a whole variety of publics that were hard currency and very very quickly became known as a leader in its field. A very valuable matter when you are trying to sell office equipment against all kinds of companies that have the same equipment.

I think that Xerox and IBM and Philip Morris, those who led early in the notion of using the arts as a way to endear themselves to their public, will be or are being replaced by new young companies who look at the way corporations use the arts. If I can distinguish the arts from the humanities, and I don't think a real distinction exists, these companies will want to separate themselves from that pack, and I believe they will find in the humanities, great opportunities for corporate investments, hard business corporate investments.

What they need, however, as Xerox and the others needed the National Endowment for the Arts when they started, is the endorsement of the Federal Government. I think a strongly-funded National Endowment for the Humanities is an absolutely essential first ingredient to get a lot of not quite so brave corporations into this field, but I think there is such an institution if your work is successful, that you'll find a lot of companies coming into it.

Mr. Goodling. I didn't quite understand from your testimony, what NEH played in this 42d Street Corp. Was there any money—

Mr. Papert. There wasn't. There was a lot of NEA money; there wasn't any NEH money but I think history played a large part; I think the humanities played a large part though not institutionally in this case.

Mr. Goodling. Well, as I've told the mayor on many occasions, when he was a Congressman, and now, as mayor, that if he could get those people—he'd have a gold mine if he could get the people in New York to make me feel like I'm doing them a favor by giving them my money, rather than their doing me a favor by taking my money, and perhaps that can enter into the teaching of humanities or something similar.

Mr. Bloom, what was the amount of your NEH grant for the electricity?

Mr. Bloom. $200,000, sir.

Mr. Goodling. $200,000. And what was the cost of setting it up?

Mr. Bloom. About $850,000. Federal money is a tremendous lever, because it gives a certain imprimatur.

Mr. Goodling. I was thinking, as you were talking, Mr. Papert, and as everybody is testifying, of course, how we redo the tax code is also going to be very important to this—At one time, everybody wanted tax changes, and now my letters all say that maybe it's all right the way it is, so.

I have no other questions, Mr. Chairman.

Mr. Williams. Mr. Hallen, do I understand correctly that your opposition to increased gubernatorial appointments to the councils is based on the additional cost?

Mr. Hallen. Essentially. I think those appointments on the one hand, they seem to give us some access to State funding; that hasn't proven to be the case, certainly not in Pennsylvania. I don't know what the experience through the Federation and other states has been.

We're appreciative of the fact that having a gubernatorial appointment gives a kind of a State-related imprimatur to our work, but the balance is not sufficient yet to produce results for us, so, at this point, as our budgets go down and down, for example, we're feeling the pinch sufficiently to have to not make some reappointments in council members.

I mean, it's just very costly to put together a meeting of 30 people across the State and bring them to Philadelphia, or bring them wherever it is, and we are faced with reducing, say, by two or three, as people retire from the council, to keep our costs in line, administrative costs, and the appointment of two more gubernatorial appointments which would be mandatory, I would assume, would affect us somewhat.

I don't think it's a crucial issue, and it's a rock and a hard place. On the one hand, I understand what the intent of this is, which is to bring the Humanities Councils more into alignment with the Arts Councils, in terms of State-related posture, but our position, at least at this point in time, as we've debated it would be that we would prefer not to see that.

Mr. WILLIAMS. Mr. Bloom, your testimony speaks to the necessity to reach people with efforts and programs at various points in their own lives, and also the importance of crossing disciplines so that they have an understanding of the franchising, or at least an understanding of the necessity of franchising between the disciplines. If you could change the current law with regard to the endowments to enhance that effort, what would you do?

Mr. BLOOM. I would put more emphasis on informal education, which is the way one speaks to a lot of people, and I would write something into the legislation specifically pointing out the importance of interdisciplinary studies. Incidentally, I'd like to leave with the committee a press release on a very exciting exhibit which was funded by NEH to the Association of Science Technology called "Chips and Changes" which is traveling around the country to about 12 science museums.

Mr. WILLIAMS. Yes, we'd be pleased to have that for our files, thank you.

Mr. Papert, the administration has spoken to a considerable degree about the necessity of volunteerism and the increase of volunteers and finances coming from those volunteers to the Federal System. In your work with the private sector, do you believe that there is a significant and increased amount of volunteerism of which the private sector is capable, and can it deliver that time and money in such a way that the public sector would, indeed, be significantly enhanced?

Mr. PAPERT. I don't think I'm probably qualified to answer the question, except to tell you what I intuit. I think that there is a distinct limit to how much additional money will come from the private sector if government funds are reduced. I think that's a losing cause. I think volunteerism, on an individual basis, ought to increase with or without any instructions from our government. Seems to me that the great beneficiary of volunteerism, or the principal beneficiary of volunteerism, is the volunteer.

I think that the funding matter is a more dangerous one because I fear that the Government says something about values to people who listen, when they reduce funding for humanities or arts and I think that message is a bad one to be getting out. But, as I say, I really don't know the extent to which the corporations can pick up the slack. I wouldn't have thought much beyond what they're doing already.

Mr. WILLIAMS. Well, Mr. Papert, Mr. Hallen, it's nice to have you with us. And Mr. Bloom, it's good to be united again with a fellow Montanan. Our thanks to the three of you.

Ask our fourth panel, Ms. Heilbrun, Ms. Lightman, Ms. Stewart, and Mr. McCorison, to come to our hearing table.

Ms. Heilbrun is a professor at Columbia University representing the Modern Language Association and the National Humanities Alliance.

Ms. Lightman is executive director of the Institute for Research in History, and a member of the Commission on New Funding Priorities for the National Council for Research on Women.

Ms. Stewart is executive director of the Afro American Historical and Cultural Museum.

And Mr. McCorison is the director and librarian of the American Antiquarian Society representing that society as well as the independent research libraries.

Ms. Heilbrun.

STATEMENT OF CAROLYN HEILBRUN, PROFESSOR, COLUMBIA UNIVERSITY, REPRESENTING THE MODERN LANGUAGE ASSOCIATION AND THE NATIONAL HUMANITIES ALLIANCE

Ms. **Heilbrun**. Let me say that in representing the Modern Language Association, I represent the 26,000 members, all of them, probably, individual scholars. I'd like to speak particularly on three things today, most importantly, the importance of supporting individual scholarly work.

It's not very glamorous; it is not apparent to everybody that it's an important resource, but it is enormous. People who work away from institutions and who do the work which make possible everything. I think that the basic scholarly work done by individuals must continue to be supported, and it's obvious, I think, that the tendency to provide matching grants, very much works against individuals who are put at a disadvantage by this.

The second thing I'd just like to mention, because of my own experience with it, is the enormous importance of the summer seminars. Ted Ziolkowski mentioned them; I don't think it can be overemphasized. For a relatively small sum of money, you create waves upon waves as a result of these 12 people who come to a research institution and go back to some small place. It's extremely important.

The third point that I wanted to mention, was in answer to your third question in the letter, about increasing numbers of minorities and women scholars and what change in the focus is necessary to be on the cutting edge. I think it's very important here to mention we hear a great deal today from very important people in high places about our loss of traditional learning; of how we aren't reading the great works; of how we're all off doing all sorts of things off somewhere.

I want to emphasize here the enormous importance in keeping those works before us, of learning what questions to ask of them. That the point of being on the cutting edge and encouraging women, minorities and other people with new questions is not to begin studying or it's not primarily to begin studying hidden and minor things, but to keep all of the important documents of our culture alive by seeing them and questioning them in a new way.

All of these things have to do with individual scholars, and that is very much where I'd like to place the emphasis in my speaking.

Thank you.

Mr. **Williams**. Ms. Lightman.

[Prepared statement of Carolyn Heilbrun follows:]

Prepared Statement of Carolyn Heilbrun, Professor, Columbia University on Behalf of The Modern Language Association of America

1964–84

Although in most respects the situation of American scholarship and teaching in literature and language has improved in the last twenty years, the tone of the 1964 report was marked by a self-confidence and an optimism that are not widespread today. In the early 1960s, American institutions of higher learning were expanding rapidly to provide education for the generation of the baby boom. Not only was the college-age population growing, but also the public was placing an even-higher priority on getting a college education, thanks largely to the success of the GI Bill in the years following World War II. As education came to resemble a growth industry, publishers and manufacturers developed new products and technologies. The need to enlarge college faculties seemed inescapable, and so graduate school attracted many superbly qualified applicants. And, finally, in 1964 American scholarship had relatively recently achieved the position of world leadership it has enjoyed since. The 1964 committee stressed certain pressing material needs that must be met if scholars and teachers in language and literature were to do the job that society was demanding of them, that they were already doing extremely well, and that they were eager to do better.

The 1964 report listed as desiderata for the advancement of scholarship more frequent and more generously funded leaves of absence for research, improved bibliographical tools, expanded libraries and improved systems of access, and the development of regional centers for the humanities and of institutes for the advanced study of the humanities. For the advancement of teaching, the report advocated fellowships for secondary and elementary teachers, predoctoral fellowships, and postdoctoral fellowships. The report also called for more and better translations of works from foreign languages into English. It noted the demonstrated value of language laboratories and the promise of new technologies such as programmed learning, teaching machines, television, tapes and records, kinescopes, education by telephone, high speed duplication processes, computers, and microfilm; but it expressed uncertainty about the ultimate usefulness of some of the new tools and commented that development and testing would require heavy financial support from foundations and the government. The report ended by urging support for creative artists as well as for scholars.

In 1984, most of these desiderata have been realized, many of them through programs of the National Endowment for the Humanities. The NEH and several foundations have awarded hundreds of fellowships over the past two decades, to pre- and postdoctoral scholars and to faculty members at all levels pursuing research projects. The NEH has funded numerous projects in its research tools division, including bibliographies as well as editions, indexes, and concordances. Another NEH division has supported translation projects. Libraries have expanded their microform usage and have developed computerized systems to improve access. Institutes have been founded, and state humanities councils make local grants in all states. Numerous organizations of all kinds have been strengthened through challenge grants. Projects not envisioned by the MLA's 1964 committee, such as the summer seminars and the small grants for access to research materials, have made significant contributions.

Despite the advances achieved through NEH and foundation support during the past twenty years, the picture is not entirely rosy, even in the areas mentioned. Many institutions still do not make up the difference between fellowship awards and salaries. There has never been a significant fellowship program for secondary- and elementary-school teachers, and fellowship support for college faculty members has been declining. Library budgets cannot keep up with the rising costs of materials or with the salaries needed for librarians to process the growing volume of materials. Many excellent research projects still go unfunded, many potentially good scholars never have leaves, and released time for improving teaching or for developing a new competence remains hard to obtain.

In some respects, a 1984 reader of the 1964 document is tempted to say, "Plus ca change, plus c'est la meme chose." The 1964 report states bluntly, "A majority of college students do not speak, write, or read their own language well." And though the claim that "a majority of problems in the teaching of foreign languages had been attacked [between 1952 and 1964], if not solved" seems like a quixotic delusion today, the shrunken language competence that the MLA documented among college students in 1952 has a familiar ring. So does the ambivalent statement about the new technologies, and rightly so; if "xerox" copying (aleady improperly lowercased in 1964) has long since proved its worth, the "kinescope" has faded from the vocabulary as well as from the classroom. The perceptions that students are not being adequately educated in English, that they often have no foreign language training at all, and that new technologies hold promise but have yet to justify their effectiveness—these seem to be recurrent themes in reports on the state of the humanities.

The extraordinary difference in tone between the 1964 Report and the present stems from circumstances outside the profession that apparently no one foresaw. Yet by 1968 the college population had already crested and begun to decline. The demand for college teachers in almost all fields turned out to be far smaller than had been projected. As the job market contracted, much of the optimism and self-assurance of the early 1960s faded. The legacy of that expansionist mentality compounded the problem; graduate programs had been enlarged and new ones created, faculty members had been hired to do research and teach graduate seminars, outstanding students had been recruited as PhD candidates. The new PhDs found no jobs, the faculty resented having to teach lower-level courses, administrators were forced to dismantle programs. A mood of depression and pessimism prevailed, although the members of the profession who had jobs and opportunities continued to produce outstanding scholarship, criticism, and teaching.

For complex social, cultural, and political reasons, the public's respect for college also began to wane in the late 1960s and early 1970s, and the need for a college education came into question. Students and their parents looked for obvious, practical career applications in the curriculum. The humanities suffered severly as a result; the importance of language and literature studies, although real enough, is not easily perceived by everyone. Enrollments fell in English and foreign language departments; only the courses in composition and basic language skills retained some drawing power, often because they were still required for graduation. In general, however, a smaller college-age cohort chose a similar percentage of language and literature courses. As a result, the job market shrank further, and the principal responsibility of the typical college English or language professor shifted away from literary study.

Finally, the pervasive inflation of the past two decades has been particularly hard on labor-intensive fields like education. The only way to increase the productivity of faculty members is to increase the number of students they teach. But the cost can be reduced in other ways, chiefly by replacing high-ranking professors with part-time personnel and by holding salaries down. All three methods have been widely used. Institutions often discontinue courses with small enrollments, however important the subjects, and the threat that positions or programs will be eliminated hangs over many professors of language and literature. The economic pressure has of course further depressed the morale of the profession and has weakened educational programs by forcing faculty members to teach too many students, departments to use less qualified instructors, and institutions to drop vital courses.

In short, as we set out to address the status of the profession in 1984, we are confronting problems quite different from those our predecessors faced in 1964. We could almost reproduce their list of desiderata in the areas of teaching and scholarship and reduce ours to the simple phrase: more of the same. The study and teaching of languages and literatures have never been more exciting than they are in 1984, thanks largely to the achievements of the past twenty years. All the surface measures show the period to have been an age of unparalleled productivity in research and criticism. Books and articles have poured from the presses and journals, new presses and journals have been founded, conferences and colloquia have multiplied, and new learned societies have been established. The more profound indications are equally strong. Our sense of our literary heritage has been revitalized by the bold new perspectives of women and ethnic minorities; our sense of literature's function has been provocatively challenged by new theoretical perspectives; research on linguistics, language acquistion, and the teaching of language arts has flourished; innovative methods have improved the effectiveness of teaching; and a brilliant new generation of PhDs has joined the faculties of American colleges and universities. The support of the NEH led directly to many of these outstanding achievements, and we would strongly urge that the NEH continue and expand its existing programs.

Yet, though we are no less confident about the quality and importance of our teaching and our scholarly work than our colleagues were in 1964, we have a new concern about the state of our profession. The problems of 1984 affect us as human beings first and as professors of language and literature only indirectly, although powerfully. Our urgent concern today is to preserve in our own lives the humane ideals of our thinking and reading and writing.

THE STATE OF THE PROFESSION

[An abridgement of the 1982 Report by the MLA on the Future of the Profession]

Few of us have remained untouched by the serious difficulties afflicting our profession. Enrollments decline in many of the humanities, younger and older PhDs cannot make a living by teaching, and aging scholars of language and literature take "retraining" courses to prepare for remedial teaching. The news media holds up to us another catalog of public failures: scores in literacy examinations for entering freshmen have been falling steadily, American companies suffer losses on the international market for lack of foreign language expertise, and American diplomatic missions abroad have critically few staff members who know the local language and code of behavior. We have reasons to feel dispirited, and yet we know that, paradoxically, our collective disarray as a profession coincides with the national need, greater than ever, for the services we are qualified to provide. We have no more timely task than to induce society to foster basic literacy, foreign language competence, informed sensitivity to other civilizations and customs, and widespread access to instructive and illuminating literatures.

We discern four broad goals for the association: (1) in education, to restore the humanities to their traditional central role in both schools and colleges; (2) in the profession, to raise standards of performance for both students and teachers of language, composition, literature, and foreign cultures; (3) in scholarship, to enhance opportunities for research, in particular to combat the decline in support for libraries as the most essential of research facilities; (4) in society, to improve the stature of the humanities, in influence and rewards, within the reducational community and the larger community.

The MLA and the process of education

Whatever our problems today, it has never been more important to recognize that "the common good depends upon the free search for truth and its free exposition," and we uphold the principles of the AAUP Statement on Academic Freedom and Tenure with undiminished energy: "Freedom in research is fundamental to the advancement of truth. Academic freedom in its teaching aspect is fundamental to the protection of the rights of the teacher in teaching and of the student to freedom in learning. It carries with it duties correlative with rights."

Our course offerings continue to reflect our fundamental commitment to promoting literacy and the study of language and literature in the widest sense, and we energetically support all thoughtful efforts to shape our undergraduate and graduate curricula to fit the needs of our changing constituencies. We encourage efforts to increase interest and research in minority literatures. Our students belong to many cultures, and we should be ready to expand our ideas about what a true education means today. We are particularly concerned that budgetary and other considerations may not only curtail the growth of new programs such as women's studies, ethnic studies, and regional studies but even endanger their continuation.

We are also disturbed about the increasing tension between teachers of literature and teachers of composition. Scholars and practitioners in literature and composition need to recognize their joint interests. They share the goal of educating citizens to participate fully in a literate democracy; skillful scholarship and skillful teaching are vital to both fields. While the differences among special interests can be productive, they need not result in incompatible factions.

We should continue to seek remedies for the progressing paralysis of the public will to learn languages. In studying a foreign language one does acquire valuable skills, but to rest our defense there would be to capitulate to the mechanism of goods and the marketplace. By learning a foreign language students develop a greater understanding of what members of a different culture think, do, and create; the foreign language ceases to be "foreign," and the struggles to understand different forms of expression leave an indelible mark on students' sensibilities. Their awareness of new meanings and responses enables them to express themselves better in their native tongue.

The Rockefeller Commission on the Humanities called the improvement of education in our secondary schools the most important task facing American society today. Unfortunately, most high school and college teachers have long viewed each other either with indifference or with distrust and open hostility. If the MLA and other professional organizations seek to work more closely with secondary schools, there must be mutual respect.

New challenges to a professional organization

The Modern Language Association has worked "to promote study, criticism, and research in modern languages and their literatures and to further the common interests of teachers of these subjects," in the words of our Constitution. The association's structure, however, has made it better suited to serving individual needs than the "common interests of teachers." Although we pass numerous resolutions and take action in the name of a group loosely called "the profession," the concept of a collective does not apply easily to our members. Most humanists function as individuals in both their teaching and their research, and they join the MLA on the same basis. There has nevertheless been progress in the following collective projects:

1. We applaud the many efforts now under way to build sturdy bridges between academia and the professions, business, and the media. We welcome these connections between worlds long divided by mutual misapprehension and suspicion and perhaps by a lack of genuine and precise information about each other.

2. The membership of the MLA cannot disregard the rapid technological advances that are affecting the profession and our world in basic ways. For the past sixteen years the MLA has served as a clearinghouse for information on adapting electronic processes and improving methods for disseminating data.

3. We believe that American society needs its humanists as much as the humanists need the support of other citizens. The MLA can continue to accomplish much through its officers and its headquarters staff and with the assistance of lobbyists, coalitions of professional groups, and allies; but some efforts would succeed better locally than they do nationally. Without the active involvement of members all across the county, the efforts of the leadership will die. In college towns, metropolitan areas, and other well-defined regions, teachers of language, composition, and literature could join with other humanists in the district to pursue common public purposes.

The profession and the job market

In our profession training has always been divorced from practice. We spend most of our time teaching, and relatively few of us engage in sustained research and continued publication. Yet graduate school curricula have not traditionally included accredited teacher training, and even today hardly any programs offer courses in teaching. It would be impossible to deduce from a study of graduate school catalogs of the postwar period that almost all the graduates of the programs so eloquently described actually teach for a living.

Admittedly, students in graduate schools generally do considerable teaching. In some graduate programs the system of sections serves as an opportunity for rigorous teacher training—and often for fine teaching. We regret, however, that departments frequently assign their freshman teaching to graduate students not out of any serious pedagogical commitment but for financial reasons, or because tenured faculty are unwilling or unprepared to teach such courses.

Most of the statistical evidence, based on the demographic, institutional, and pedagogical trends, indicates that the academic job market in languages and literature will continue to be characterized by an over-supply of PhDs, probably into the 1990s. Every city in the nation now includes citizens of exceptional talent and training, PhDs and ABDs in language and literature, who have been victimized by circumstances. After devoting immense energy to preparing for careers in teaching and scholarship, they now find themselves condemned to the fringes of their vocations or excluded altogether. It may be melodramatic to call the recent history of our profession a collective tragedy, but we have seen virtually unprecedented bitterness, disillusionment, and waste.

Many of the forces we now confront are on a scale that far exceeds our limited capacity for counteractions. We must, therefore, temper our recommendations with realism:

1. We must assign the highest priority to resisting the decline in academic job opportunities. Our profession needs to articulate its value more clearly and to defend its interests inside the academy. On its own and in cooperation with other organizations, the MLA should play a leading role in persuading academic administrators that language and literature deserve at least as much consideration in curricular and personnel planning as other fields receive. Ways must be found to keep younger colleagues in the profession until there are jobs for them; postdoctoral research and teaching programs offer one means. With fewer new members entering the faculty ranks, there is surely some danger of intellectual stagnation; we must find ways of offering faculty members opportunities to refresh their skills and to keep up with recent developments in their fields. Many doctoral programs have rightly discouraged applicants; but a decline in the number and quality of graduate students may mean that a generation of talented teachers and scholars will be permanently lost to the profession.

2. Although maintaining academic positions should be our primary concern, we must not ignore the issue of alternative careers. The loss of academic job opportunities means that more PhDs will pursue careers in industry, business, or government. We hope that in the near future our graduate programs will become spacious enough to lead to many careers, not as a matter of necessity but as a matter of

course. In the meantime, we applaud the programs that have been set up to help prepare PhDs from humanities departments to enter nonacademic careers.

3. We should become more sensitive to our perceptions of the nonacademic world and its perceptions of us. There is some evidence that American corporations wish to enhance their reputations in academic communities, especially among humanists; we should welcome the opportunity to enter into a critical dialogue with representatives of business and other fields outside our own.

Recommendations for action

A. Teaching and research

I. Literacy

Institutions of higher learning should meet the fundamental responsibilities of educating students to advanced levels of literacy. This effort should not be confined to composition and literature courses but should be extended across the curriculum.

II. Teaching and composition

Teaching composition and teaching literature are the principal activities of members of English departments. Teachers and students are ill served by the ideas that teaching is less important than scholarship and that the teaching of composition is less valuable than the teaching of literature.

1. Teachers of composition should receive the same professional encouragement that teachers of literature receive.
2. Promotion and tenure committees should give full consideration to excellence in teaching at all levels.
3. Promotion and tenure committees should give scholarship in composition theory and pedagogy as much respect as they do literary scholarship.
4. All English department faculty members should explore the research methods and theories involved in the teaching of writing, participate in regional institutes and seminars, and familiarize themselves with recent developments in composition theory, research, and practice.
5. The MLA should establish more systematic and vigorous cooperation with organizations devoted to the study and teaching of writing and reading, including associations of rhetoricians, communications theorists, semioticians, and linguists.
6. MLA publications should make deliberate efforts to stimulate thought and research about the interrelations of literature, composition, and rhetorical theory.
7. The MLA International Bibliography should add a section on composition scholarship.

III. Foreign languages

No person can be considered liberally educated who has not become familiar with at least one foreign language and culture. All high school students should have the opportunity to study a language other than English, all college graduates should know how to read and converse in another language, and all adults should have ready access to foreign language instruction.

1. Colleges and universities should require skill in a foreign language for admission or treat the lack of that skill as a deficiency to be made up in noncredit courses.
2. Colleges and universities should make a more advanced level of proficiency a requirement for the bachelor's degree.
3. Colleges and universities should develop extension courses to enable adults to learn new languges or to become more proficient in languages studied previously.
4. Colleges and universities should develop imaginative and effective incentives for the study of foreign languages.
5. The MLA and other organizations should work toward implementing these recommendations by adopting guidelines for proficiency-based requirements, disseminating them to schools and colleges, and regularly monitoring institutional policy and practice.

IV. Teaching foreign languages

The teaching of language is one of the principal responsibilities of foreign language professionals. Students cannot appreciate a foreign culture and its literature until they have become proficient in its language.

1. Teachers of language should receive the same professional encouragement and support that teachers of literature receive.
2. Promotion and tenure committees should give serious attention to teaching and scholarship in language acquisition.

3. The research methods and theories of language pedagogy should be made available to all language faculty.

4. The MLA should cooperate regularly and vigorously with organizations devoted to teaching foreign languages and with associations of semicoticians and linguists.

V. Support for libraries, university presses, and research

Continued support for excellent scholarship is crucial to the future of the profession.

1. Cuts in aid for libraries, university presses, and scholarly projects should be vigorously resisted.

2. MLA members should study the plight of libraries and defend them as vitally important.

3. The staff of every university press should be dedicated to publishing work of the highest quality, under the supervision of a faculty board.

4. Administrators should recognize the essential differences between university presses, whose commitment to publishing scholarly works on recondite subjects requires institutional support, and business enterprises, which must be responsive, above all, to the demands of cost accounting.

5. All MLA members should seek ways to increase public support for good scholarship and for the good teaching that is its twin.

VI. Curriculum

1. Undergraduage departments of language and literature should review their curricula at least every five years. Traditional canons should be examined in the light of women's studies, minority literatures, theories of composition, and emerting ideas in linguistics, philosophy, and other branches of critical reflection.

2. Graduate departments should consider annually the question of how their admissions accord with their placements.

3. Graduate programs should include introductions to the art and skills of teaching.

4. Graduate students should receive instruction in the use of computers for humanistic research and teaching.

5. Teaching assistants should receive systematic and rigorous in-service training.

6. Graduate departments should reexamine the traditional canons.

7. Graduate departments should develop curricula that will encourage and qualify MAs and PhDs to choose careers from a broad range of options inside and outside the university.

VII. The uses of technology

The MLA should continue to lead learned societies in exploring the new technologies.

1. The MLA should broaden its function as a clearinghouse for information and resources in all areas in which technology affects our professional and scholarly activities.

2. MLA members should educate themselves in the new technology and become involved in making decisions about technology at their home institutions and elsewhere.

3. The MLA should provide for its members on demand at nominal cost the new services that technology makes economically feasible.

VIII. Continuing education

Colleges and universities should extend instruction beyond the campus to such institutions as hospitals, factories, and prisons and actively participate in developing the many courses that large business firms provide for employees. Colleges and universities should also make plans for teaching students who wish to continue their education after working hours or to return to school.

IX. Liaisons with the schools

The MLA should establish regular liaison with elementary and secondary education systems to promote mutural respect and understanding and to provide a basis for shared information.

1. The MLA should seek ways of improving relations with other organizations of language and literature teachers—the NCTE, the AATs, and so on—that already successfully foster cooperative programs involving faculty members at all educational levels.

2. The MLA should identify and publicize successful ventures in which colleges and secondary schools have cooperated to improve the teaching and learning of English and foreign languages.

3. Departments should initiate exchanges of classroom visits between high schools and colleges.
4. Teacher-education majors should join the appropriate professional organizations.
5. Students preparing for teaching certification should not be relegated to secondary status in their departments.

B. Employment

X. Affirmative action

The MLA reaffirms its commitment to affirmative action.

XI. Teaching loads

The Association of Departments of English, an organization sponsored by the MLA, has developed Guidelines for Class Size and Workload in English courses; and as efforts to increase teaching loads continue, it should be widely circulated and periodically revised. The Association of Departments of Foreign Languages, also sponsored by the MLA, should prepare and distribute similar guidelines for foreign language departments. The ADE guidelines suggest that composition sections should have a maximum of twenty students and literature courses a maximum of thirty-five (if the instructors lack qualified help) and that college English teachers should spend no more than twelve hours per week per semester in the classroom if they teach only undergraduate courses and no more than nine hours per week if they provide graduate instruction.

XII. Faculty development and cooperative arrangements

Every college department should institute a systematic program of faculty development tailored to local conditions and needs.
1. Each program should arrange for a counselor to work privately with teachers who need help on professional matters.
2. Institutions should provide assistance and sabbatical pay for faculty who seek appropriate education in new special fields.
3. Institutions should initiate faculty exchanges.
4. Institutions should develop consortia.
5. Departments within a region should explore the possibility of cooperating among themselves.

XIII. Independent scholars

The profession should facilitate the scholarly activities of those working outside the academy.

XIV. Careers

The profession should continue to develop alternative career opportunities for humanists.
1. Graduate schools should assign members of the placement staff to counsel doctoral candidates in humanities on alternative careers.
2. The MLA should publish and periodically update a prospectus of advice for persons with graduate training in the humanities who are considering or seeking employment outside the academy.
3. The MLA should expand its file of members with nonteaching careers in order to provide a network of contacts and advisers.
4. The MLA should devise an inventory of teaching jobs abroad.

AFTERWORD, 1984

The 1982 report contains a statement deploring the abuse of part-time faculty. At almost the same moment, the association adopted a statement on the use of part-time faculty, developed by an ad hoc committee of the ADE. This statement reads in part:

"The recent dramatic increase in the use of part-time teachers in many departments of English and foreign languages is already threatening departmental, integrity, professional standards, and academic excellence. Although some part-time appointments add significant dimensions to curricula and some professionals prefer to accept only part-time academic appointments because of other committments, most part-time appointments are not made for educationally sound reasons. Indeed, the primary motivation for many of these appointments has been to reduce the cost of instruction.

The MLA urges college and university administrations to make new and concerted efforts to eliminate the excessive use of part-time teachers, to improve the conditions under which part-time teachers are employed, and to recognize the professional status and important contributions of such teachers. Continuation of excessive, unplanned use of part-time teachers can only exacerbate administrative difficulties, invite student dissatisfaction, and threaten the quality of education.

GUIDELINES

1. Each department should develop a long-range plan that clarifies the use of both temporary and permanent part-time teachers in terms of departmental needs and goals.
2. All part-time teachers should be treated as professionals.
3. If there is a recurrent need for the services of part-time teachers, departments should consider establishing a cadre of permanent part-time teachers, with appropriate fringe benefits and incentives.

We have some comments to add to this statement. Graduate students make up a large group of part-time teachers. It is highly desirable that PhD candidates have supervised teaching experience as part of their professional training, and it is appropriate for advanced graduate students to have part-time teaching as a source of income. Departments should not, however, attempt to retain students as inexpensive staff members by encouraging them to delay completing their degrees.

We would also add a general recommendation that colleagues in our fields welcome opportunities to serve in administrative posts on their campuses. Many of our recommendations call on institutions to adopt or alter policies. These institutions are governed, or at least strongly influenced, by administrators drawn from the faculty. The fields these administrators represent will obviously receive more sympathetic hearing and benefit from more effective advocacy than will other fields; yet, humanists often decline to serve, preferring to pursue their individual interests.

The prospects for the profession look more hopeful and morale seems higher in 1984 than it did as recently as 1982. The job market remains severely depressed, but the candidates now receiving their degrees entered graduate school already aware of the difficulties, unlike those who were caught in the crisis of the early 1970s. Moreover, projections suggest that new jobs will be opening at about the time a student entering graduate school in 1984 can expect to receive the PhD, in the 1990s. At the undergraduate level, there are signs of renewed interest in the humanities; enrollments in foreign language courses, for example, rose 4.5% from 1980 to 1983. In response to the numerous studies of American education that appeared in 1983 and 1984, many eductional systems have moved to strengthen instructional programs in English and foreign languages, and many colleges and universities have adopted or stiffened admissions and graduation requirements. This trend would seem to indicate greater demand for PhDs in language and literature in the near future.

Despite the relatively hard times of the recent past, outstanding students have continued to enter graduate programs. Intellectually, the field has grown more and more attractive, as the traditional canon has been enlarged and revised, as the perspectives of other disciplines have been brought to bear on literature, as new teaching methods have been developed. Some of the most wishful recommendations of the 1982 report are already being realized, for public opinion seems to be shifting in our favor; and perhaps some of the pessimism is therefore no longer appropriate. The specific calls for action remain sound and will serve to guide our policy for some time to come. The most urgent need, however, seems to be to find a way for the PhDs of the 1980s to survive in the academic world.

CONCLUSION

The Report of the Commission on the Future of the Profession was intended for members of the Modern Language Association. Some of its recommendations have been omitted from this summary because they seem to concern only the association itself. Others that may appear to fall into the same category have been included because they affect other institutions as well, even though the MLA has been charged to take action. We expect that the audience for this report will be wider and more diverse than the membership of the MLA. The questions dealt with should concern variously the National Endowment for the Humanities; other federal agencies such as the National Endowment for the Arts, the Library of Congress, and the Department of Education; government policymakers at all levels; foundations; corporations that support education; the American Council of Learned Societies and our fellow learned societies and professional associations; institutions of education at all levels; and ultimately the public at large.

We have, then, tried to describe the state of discipline as a whole, not simply our role as a learned society or our relation to the NEH. But since the occasion for the report is the reauthorization of the NEH, it seems usefuul to summarize the recommendations, both explicit and implicit, that most directly relate to the NEH.

1. The NEH should maintain and if possible expand all its existing programs. Its support for scholarship, research, the development of research tools, faculty development, editions, translations, institutional endowments, and so on, has been crucial to the excellence of American work on language and literature during the past twenty years.

2. The NEH should serve as the public advocate for the humanities. It should publicize the work of outstanding humanists to the nation at large, and it should defend the interests of humanists in the competition for resources. It should try to explain the innovative and original work in the field to those from other fields, especially outside the academy; and it should zealously protect the freedom of humanistic scholars to think and write as their consciences dictate.

3. The NEH should continue to seek out and encourge the best work being done in the humanities and, to ensure that it supports excellence in all fields, it should continue to rely on peer review of proposals. Peer review is the strongest guarantee that NEH programs will stay insulated from political pressures.

4. In assigning priorities to programs, the NEH should give special consideration to the following areas: libraries and other institutions of scholarly communication; faculty development; new fields of study; applications of technology to humanistic studies; cooperation between humanists at different levels and across fields; relations between scholarship and teaching.

5. The NEH should ensure that humanists outside the academic mainstream have opportunities to qualify for NEH programs.

STATEMENT OF MARJORIE LIGHTMAN, EXECUTIVE DIRECTOR, INSTITUTE FOR RESEARCH IN HISTORY, MEMBER OF THE COMMISSION ON NEW FUNDING PRIORITIES FOR THE NATIONAL COUNCIL FOR RESEARCH ON WOMEN

Ms. LIGHTMAN. I'm a historian and I'm the executive director of the Institute for Research and History. The institute is an affiliated society of the American Historical Association. Over the past years, both the AHA and the institute have been the beneficiary of grant awards from the Endowment. As a member of the working scholarly community and active in the national association of my discipline and responsible for the well-being of small institutions, my professional life and the life of the Endowment seem to go hand in hand.

As a result, I was asked to be on a Commission for Funding New Priorities with special attention to the Endowment. To sing the praises of the Endowment is very easy. In its 20 years, it has touched the lives of most working scholars and has supported the production of work seen and read by millions of Americans.

Conceived in pragmatism and dedicated to the Jeffersonian vision of virtue and education, the Endowment is a uniquely American amalgam of scholarship and public good. The Endowment is also not a faceless agency. It is not an agency into which scholars feed proposals and spews forth. Indeed, it's quite the contrary. It's retained a surprisingly fluid character over the years, a character in which scholarship meets politics, and the rhetoric is both disciplined and practiced.

The professional staff of the Endowment, for the most part, themselves trained as scholars, share the traditions of their constituents. Together, they and the scholarly community perform an intricate and formal dance in which the proposal can be likened to the handkerchief, passed hand to hand in the changing configurations of the dancers.

In large measure, the shifting configurations reflect the multiple roles that American scholars play in the life of the Endowment. They are advocates, pressing for the special virtue of their project institution, or their discipline; they're applicants seeking funds; they are advisers called in to help set policy and guidelines, and they're evaluators assessing the output of their peers.

However, the Endowment is not a private preserve, neither of its staff nor of the American scholarly community. The close working relationship between the Endowment and American scholars is both its greatest strength and its ever-present danger. The strength is evident in the Endowment's successes; the danger lies in what is absent. The time to look at the Endowment and what it has not done and to praise what is praiseworthy, is now, at this moment of reauthorization.

As a public agency, the Endowment has the responsibility to mirror the American diversity in scholarship. Although the diversity can be no greater than the scholarly community upon which it draws, it can be less. On the professional staff and the leadership of the chairman, squarely rests the responsibility for reaching most broadly into that world of scholarship, and to insure that peer review of proposals mirror the vitality and the variety of the community it seeks to support.

There is no individual, there is no point of view, and there is no group of American scholars who can, in fact, be representative of the whole. By its very nature, scholarship is contentious, this contentiousness is the testing ground for ideas as scholarship moves to insight and provides rational bases for understanding ourselves.

The Endowment has had a longstanding commitment to peer review. Historically, in its inception, the Endowment was conceived of as a sister agency to the National Science Foundation, where peer review is far more institutionalized than it is at the Endowment. In 1980, the Endowment legislation was amended to include the phrase "culturally diverse" as well as geographically widespread, regarding the choices of scholars to assist and advise in the evaluation of proposals.

Even a brief look at the 19th annual report 1984, affirms the Endowment takes this rather seriously. Minorities, women, geography, field, and a variety of professional affiliations are represented. But the Endowment does not take it seriously enough. The awards of 1984 failed dramatically to mirror the widespread and vital scholarship around issues of gender. Not all teachers at colleges and universities or even all Ph.D.'s in the disciplines of the humanities are active working scholars. Of the approximately 76,000 Ph.D.'s in the humanities in the workforce of the United States, only an estimated 20,000 attended major discipline conferences in 1984.

Although attendance at a national scholarly meeting is only one indicator of active scholarship, it is a useful proxy for estimating the relationship between total Ph.D.'s and the working producing active scholarly community. In 1984, one conference, the Berkshire Conference on the History of Women, had, as its attendants, 2,100 participants. It was the largest history conference held during the year, larger than the American Historical Association and larger than the Organization of American Historians.

It suggests that as a sort of proxy, 10 percent of the working and producing scholars in the United States in history are interested in research about women. Insofar as the awards of the Endowment should mirror the vitality and variety of that working scholarly community, roughly 10 percent of that should go to research with women and issues of gender. In fact, less than 3 percent of the 1984 Endowment budget for grants was so awarded.

Certainly, 3 percent is no small sum, since it is only within the relatively short life of the Endowment that gender-related research has come to the fore.

There are now more than 30,000 women's studies courses in colleges around the country. In 1965, when the Endowment was created, there were none. Journals, such as "Signs," "Feminist Studies," "Women's Studies Quarterly," "Women's Review of Books," are scarcely 10 years old. Three years ago, the National Council for Research on Women was formed as a consortium of 50 advanced research centers that devote a significant part of their programs to research by and about women.

There is no other single area of research in the humanities that has grown so rapidly, has so widespread a constituency, and so significant a potential for altering every one of the disciplines. The traditional singular perspective from a male vantage point is inexorably giving way to the more complex vantage point that includes the female half of humankind. Only reluctantly, however, is the Endowment supporting this effort.

Between 1981 and 1983, according to an analysis of funding patterns undertaken by the National Council for Research on Women, the Endowment support of gender-related research declined from $1.897 million to $876,000. The rise to $2.631 million in 1984 is a welcome change, but a closer review of the figures suggests that even this increased support still leaves the study of women a stepchild of the research world.

Out of the total of 151 awards in 1984, 63 were for only $500 apiece. 43 more were for less than $20,000; 4 went for films, and only 1, support for the papers of Susan B. Anthony and Elizabeth Cady Stanton, represented a long-term and substantial investment in sorely needed basic research. I don't mean to imply that scholars who receive small amounts of support do less important work. Quite the contrary, what I mean to imply is that the small sporadic awards tend to keep alive work at subsistence level, so that basic research upon which the next generation of scholars can build is malnourished, even if it's not actually starved.

There's no reason for this. The large size of the scholarly community interested in research about women has every right to a fully proportional share of the Endowment's indisputably limited resources. Its failure to secure a share commensurate with its size and output reflects a problem in the Endowment's selection process.

Since the Endowment relies on peer review, it is in the selection of reviewers and panelists who advise and assist the Endowment in choosing applications recommended for funding, that the shortcoming may reside. For it's a straightforward proposition that if the scholars invited to assist and advise the Endowment mirror the working community of scholars, then the projects recommended for funding will also mirror that community.

Until 1980, the pool of scholars available to the Endowment for participation in the selection process was steadily increasing in number and diversity. Since 1981, the size of the pool and the names of the scholars included have not been publicly announced. I call upon the committee to ask to review the pool of scholars who assist and advise the Endowment and to ask that the pool adequately reflect the diversity of scholarship.

Even more important, I call upon the committee to affirm the centrality of peer review in the process of selection and to assure that the greatest diversity of scholars and scholarly interests are fully represented in every stage of this process.

At this moment of reauthorization, it is necessary that the priorities of the Endowment go hand in hand with direction for the future, so that in an imperfect world, where choices must be made, research on women and the issues of gender, have a rightful voice in the process of choice.

Thank you.

[Prepared statement of Marjorie Lightman follows:]

PREPARED STATEMENT OF DR. MARJORIE LIGHTMAN ON BEHALF OF THE INSTITUTE FOR RESEARCH IN HISTORY

I am Marjorie Lightman, an historian and Executive Director of the insitute for Research in History, located in New York City. The Institute is an affiliated society of the American Historical Association, the oldest professional association of historians in the United States. Over the years, both the AHA and the Institute have received grants awards from the National Endoment for the Humanities. I personally have directed NEH-funded projects and have reviewed applications for the Endowment. As a member of the community of working scholars, active in the national association of my discipline and responsibility for the well-being of a small institution, I have found my professional life entwined intimately with the Endowment.

To sing the praises of the Endowment is an easy task. In its twenty years of existance it has touched the lives of most working scholars in all disciplines of the humanities, and it has supported the production of works read and seen by millions of Americans. Conceived in pargmatism and dedicated to the Jeffesonian vision of virtue and education, the Endowment is a uniquely American amalgam of scholarship and public good.

It is not a faceless agency into which scholars feed proposals and funding spews forth. Quite the contrary, it has retained a suprisingly fluid quality, where scholarship meets politics in disciplined and practiced rhetoric. The professional staff of the Endowment, most of whom are themselves trained as scholars, share the traditions of their constituents. Together they perform an intricate and formal dance in which the proposal can be likened to a handkerchief passed back and forth among constantly changing configurations of dancers. In large measure, the shifting configurations reflect the multiple roles that scholars play in the life of the Endowment, as applicants seeking funds, advocates pressing for the special virtue of their discipline, institution or project, advisors called in to help set policy and guidelines and evaluators assessing the output of their peers.

The Endowment, however, is not the private preserve of its staff or of their scholarly dancing partners. The close working relationship between the Endowment and the community of American scholars is both a great strength and an ever-present danger. The strength is evident in the Endowment's successes; the danger lies in what is absent. The time to look at what the Endowment has not done and to praise what is praiseworthy is now, at the moment of reauthorization.

As a public agency, the Endowment has the responsibility to mirror American diversity in scholarship. Although the diversity can be no greater than the diversity of the community of scholars upon which it depends for applications and advice, it can be less great. On the professional staff and the leadership of the Chairman squarely rests the responsibility for reaching out into the world of American scholarship to insure that the peer review of proposals mirrors the vitality and variety of the community it supports. There is no individual, or point of view, or group of American scholars whose ability to advise and assist the Endowment is representative of the whole. By its very nature scholarship is contentious, and the community of American scholars is especially contentious. This contentiousness is the testing ground for ideas as scholarship moves to insight and provides rational ways of understanding ourselves.

The Endowment has a long standing commitment to peer review. Historically, the Endowment was thought of as a sister to the National Science Foundation where peer review has a firmly institutionalized form. In 1980, the Endowment legislation was amended to include the phrase, "culturally diverse," in addition to geographically widespread, regarding the choice of scholars to assist and advise in the evaluation of proposals. Even a brief look at the nineteenth annual report (FY 1984) affirms that the Endowment takes this commitment seriously. Minorities, women, geography, field, and a variety of professional affiliations are represented.

But not sufficiently. The awards of 1984 fail dramatically to mirror the widespread and vital scholarship around issues of gender. Not all teachers at colleges and universities or all PhDs in the disciplines of the humanities are active, producing scholars. Of the 76,000 PhDs in the humanities in the workforce of the United States, approximately 20,000 attended the major discipline conferences in 1984. Although attendence at a national scholarly meeting is only one indicator of active scholarship, it is a useful proxy for estimating the relationship between PhDs and producing scholars. In 1984 one conference, the Berkshire Conference on the History of Women, sponsored by the Berkshire Conference of Women Historians, was wholly devoted to research in history around issues of gender. This conference, with 2,100 participants, was the largest history conference held during the year—larger than the meeting of the American Historical Association and the Organization of American Historians. It suggests that more than 10% of the working and producing scholars in the United States are interested in research about women.

Insofar as the awards of the Endowment should mirror the vitality and variety of the working scholarly community, roughly 10% of them should go to research concerned with women and issues of gender. In fact only 3% of the 1984 Endowment budget for grants was so awarded. Certainly, 3% is no small sum, since it is only within the relatively short life of the Endowment that gender-related research has come to the fore. There are now more than 30,000 women's studies courses; in 1965 when the Endowment was created there were none. Journals such as Signs, Feminist Studies, the Women's Studies Quarterly, and the Women's Review of Books are scarcely ten years old. Three years ago the National Council for Reserch on Women was formed as a consortium of fifty advanced research centers that devote a significant part of their programs to research about and by women.

There is no other single area of research in the humanities that has grown so rapidly, has so widespread a constituency and so significant a potential for altering the disciplines. The traditional singular perspective from a male vantage point is inexorably giving way to a more complex perspective that consciously includes the female half of humankind. Only reluctantly is the Endowment supporting this effort. Between 1981 and 1983, according to an analysis of funding patterns undertaken by the National Council for Research on Women, Endowment support for gender-related research declined from 1.897 million dollars to $876,000. The rise to 2.631 million dollars in 1984 is welcome, but a closer review of the figures suggests that the increased support still leaves the study of women a stepchild of the research world. Out of a total 151 awards for gender-related research, 63 were for only $500; 43 more were for less than $10,000; 4 went for films and only one, support for the papers of Susan B. Anthony and Elizabeth Cady Stanton, represented a long-term and substntial investment in sorely needed basic research. I do not mean to imply that scholars who have received small amounts of support are doing less important work, but that the small, sporadic awards tend to keep work alive at a subsistence level, so that basic research upon which the next genertion of scholars can build is malnourished, if not actually starved.

There is no reason for this situation to continue. The large size of the scholarly community interested in research about women and issues of gender has every right to a fully proportional share of the Endowment's indisputably limited resources. It sfailure to secure a share commensurate with its size and output reflects a shortcoming in the Endowment's selection process. Since the Endowment relies on peer review, it is in the selection of reviewers and panelists who advise and assist the Endowment in choosing applications recommended for funding that the shortcoming must reside. For it is a straightforward proposition that if the scholars invited to assist and advise the Endowment mirror the community of working scholars, then the projects recommended for funding will also mirror that community. Until 1980 the pool of scholars available to the Endowment for participation in the selection process was steadily increasing in number and diversity. Since 1981 the size of the pool and the names of the scholars included has not been publicly announced. I call upon the Committee to ask to review the pool of scholars who assist and advise the Endowment and to demand that the pool adequately reflect the diversity of scholarship. Even more important, I call upon the Committee to affirm the centrality of peer review in the process of selection and to assure that the greatest diversity of scholars and scholarly interests are fully represented in every stage of the process.

At this moment of reauthorization, it is necessary that praise of the Endowment go hand in hand with direction for the future, so that in an imperfect world, where choices must be made, research on women and issues of gender has its rightful voice in the process of choice.

Mr. WILLIAMS. Thank you.

Ms. Stewart.

STATEMENT OF ROWENA STEWART, EXECUTIVE DIRECTOR, AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM

Ms. STEWART. Mr. Chairman, members of the committee, as the director of a black museum, a former director of the Black Historical Society, and an active member and past president of the African American Museum Association, I want to begin my testimony by acknowledging the importance of the two Endowments as well as the Institute for Museum Services for black cultural organizations. Of course, these Government funding sources are important in many respects to all the large and small institutions in this country. To black museums, however, these Federal agencies can provide not only the support, but also the guidance, the recognition, and the avenue to move beyond the struggle to survive.

In my experience and judgment, these agencies have done much to help but they have not always fulfilled their promise nor recognized their particular responsibilities regarding minority constituencies whether as individuals, groups or institutions.

The IMS, in particular, has not addressed why its grant-making process is so prohibitive to black museums. In this last review cycle, only 1 proposal from a minority museum out of 14 submitted, received a grant. The overall ratio is 1 out of 3. In my estimation, the Institute's requirements and the process of applying represent a burden to any small institution, black or white. Moreover, the institution's unwritten emphases often work to the detriment of black museums. To note just one example, the institute and the institute's grant questions and assessments weigh heavily on collection care and management issues. However, most black museums were founded in the 1960's or later, and are building their collections. Their success in finding, acquiring, and caring for their collections are truly tales of heroic deeds.

Yet, IMS proposals and grants have no means for taking these sorts of achievements into account. In short, at best, black museums struggle to complete forms and answer questions which never ask nor allow them to put their best foot forward.

I urge all those who have the power, and who will take the time, and can develop the interest, to encourage greater and clearer concentration on the operating and program needs of black and other minority cultural institutions at the IMS, the Endowments, and all other relevant agencies.

I've been asked to respond, particularly, to the present and future role of the Humanities Endowment. Because the Endowment is so important, its continued existence is so pivotal, I am pleased to be here to recognize and applaud what the Humanities Endowment has done. I see this also as an opportunity to note those areas where renewed or new emphasis is needed, and where active commitment and specific support can strengthen the usefulness of the humanities, the importance of the Endowment and, in the end, the role of minority institutions in the cultural life of this country.

I am familiar with the Endowment as a grant recipient, as a reviewer and panelist, and as a former member of Rhode Island's Committee for the Humanities. Over the years, the Endowment has given irreplaceable support and substantial impetus to black museums. As my few select examples will bear out, NEH has made possible wonderful programs rich in scholarship, supported by enthusiastic and varied audiences, programs which have touched the lives and broadened the understanding of both white and black communities.

I am here not only to invoke these examples, but to share with you my concern that just the kinds of programs that I praise, which have been most helpful, are those which, in recent years, have fallen out of favor for one reason or another. In fact, while I have several points I wish to raise in this testimony, all of them relate to one issue. I urge the Endowment to once again make a full, overt and wholehearted commitment to outreach programs, to bring the humanities to the public arena, and to support and emphasize the fields of humanities such as social history, folklife, public history, to name but three, which provide the research and scholarship on which effective community programs and involvement can be built.

The Rhode Island Black Heritage Society, which is the institution I'm just coming from, received support twice from the National Endowment for Youth Projects, and both of these projects bears out the commitment. One program documented the roots of gospel music and enabled a group of high school students, working with historians and an ethnomusicologist, to interview senior citizens, research various archival, nontraditional archival sources, and to document sources and changes in the temper and also the use of music in the Rhode Island black churches.

The second project documented folk tales of black Rhode Islanders; how they were used to transmit values, the traditions, the customs with the community. Young people, senior citizens and scholars and museum professionals were involved in both projects, and have learned a great deal from both of them.

Publications and public performance presentations shared the projects results with a wide audience. In March 1984, the Rhode Island Black Heritage Society opened its first major exhibit called Creative Survival: The Providence Black Community in the 19th Century, tracing the areas of black life, family, work, church and political activities through which black Rhode Islanders who managed to survive, and thrive in a century of shifting repression and restriction. The exhibit was based on painstaking research into public and census records and other nontraditional sources. Documentary evidence was supported by the black community's oral tradition and in many cases, the material artifacts maintained and kept by those who felt they had to keep their past.

Finally, I'm pleased to say that the Afro-American Historical and Cultural Museum here in Philadelphia is presently engaged in an exhibition planning project, funded by NEH, which will explore the migration experience of blacks who came from the south to this city. Two young scholars are scouring records, interviewing individuals and families. They are finding some fascinating history and material evidence. They are learning about the nature of these experiences and the values that compelled these people to migrate and those strong family ties which enabled them to leave here and return to the rural communities or to the south, and share their experiences.

The museum will share this research and its finding with the Philadelphia public in a couple of years. All Philadelphians will then have an opportunity to know about this city's 20th century past.

The above are a few examples of the fine, and somewhat ground breaking work programs that NEH has funded. These were or are about important projects. They draw on the work and involvement of humanities scholars—interested and eager, well-versed in the tools of their profession—but nonetheless, have to learn to relate to and gain the raw materials of their knowledge from the communities which often serves as their prime resource.

In turn, these programs reach out and make a direct connection with the public and the community. Before ending this description of NEH support, I wish to note that I don't want to leave anyone with the impression that NEH has been reliable or consistent with support for black museums. NEH has, however, listened to the issues raised by the African American Museums Association regarding the process of applying and has responded with suggestions and assistance consistent with their own goals. Too many black museums and other small museums still are stymied by the process. The ratio of proposals from minority museums and institutions is not nearly what it should be, or could be.

One final point. The Humanities Endowment must, of course, be concerned with with the preservation of our culture. In relation to black museums, this concern translates into support not only for the fields of scholarship through which the black history in this country will be documented, but also for those programs and projects which directly and indirectly allow black museums to build their collections of artifacts and documents that are the material evidence of black heritage of this country.

In summary, I end my testimony where I began. There is no doubt in my mind that the three Federal agencies should continue to exist. The Humanities Endowment certainly has benefited the black museum world. I ask for one adjustment that will improve the next set of reauthorization years: that NEH, as well as NEA and IMS, must make a solid and clear commitment to minority cultural institutions and must find ways in which to sponsor their activities, so that all of us can benefit from an increased understanding of our multicultural heritage.

[Prepared statement of Rowena Stewart follows:]

PREPARED STATEMENT OF ROWENA STEWART

AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM

As Director of a black museum, the former director of a black historical society, and an active member and past President of the African American Museum Association, I want to begin my testimony by acknowledging the importance of the two Endowments as well as the Institute for Museum Services for black cultural organizations. Of course, these government funding sources are important in many respects to all large and small institutions in this country. To black museums, however, these federal agencies can provide not only support but also guidance, recognition, and the avenue to move beyond the struggle to survive. In my experience and judgment these agencies have done much to help but they have not always fulfilled their promise nor recognized their particular responsibilities regarding minority constituencies whether as individuals, groups, or institutions.

The IMS in particular has not addressed why its grant-making process is so prohibitive to black museums. In this last review cycle, only one proposal, from a minority museum out of 14 submitted, received a grant. 1 out of 3 is the overall ratio. In my estimation, the Institute's requirements and the process of applying represent a burden to any small institution, black or white. Moreover, the Institute's unwritten emphases often work to the detriment of black museums. To note just one example, the Institute, the Institute's grant questions and assessments seem to weight heavily collection care and management issues. However, most black museums were founded in the 60s or later and are building their collections. Their success in finding, acquiring, and caring for their collections are truly tales of heroic deeds. Yet IMS proposals and grants have no means for taking these sorts of achievements into account. In short, at best, black museums struggle to complete forms and answer questions which never ask or allow them to put their best foot forward.

I urge all those who have the power and who will take the time and can develop the interest--to encourage greater and clearer concentration on the operating and program needs of black, and other minority, cultural institutions at the IMS, the Endowments, and and all other relevant agencies.

I have been asked to respond particularly to the present and future role of the Humanities Endowment. Because the Endowment is so important, its continued existence so pivotal, I am pleased to be here to recognize and applaud what the Humanities Endowment has done. I see this also as an opportunity to note those areas where renewed or new emphasis is needed and where active commitment and specific support can only strengthen the usefulness of the humanities, the importance of the Endowment and, in the end, the role of minority institutions in the cultural life of this country.

I am familiar with the Humanities Endowment as a grant recipient, as a reviewer and panelist and as a former member of Rhode Island's Committee for the Humanities. Over the years, the Endowment has given irreplaceable support and substantial impetus to black museums. As my few select examples illustrate, NEH funds have made possible wonderful programs—rich in scholarship, supported by enthusiastic and varied audiences—programs which have touched the lives and broadened the understanding of black and white communities. I am here not only to invoke these examples--though I will share with you descriptions of them -but to share with you my concern that just the kind of programs which I praise and which have been most helpful are those which in recent years have fallen out of favor for one reason or another. In fact, while I have several points I wish to raise in this testimony, all of them relate to one issue. I urge the Humanities Endowment to once again make a full, overt, whole hearted commitment to outreach programs, to bringing the humanities to the public arena, and to supporting and emphasizing those fields of the humanities--social history, folk life, public history to name but three--which provide the research and scholarship on which effective, community programs and involvement can be built.

Let me just cite for you a few examples of past and current programs which have received NEH support but which fall into categories deemphasized by NEH in recent years. The Rhode Island Black Heritage Society received support twice from the NEH's Youth Projects. One program documented the roots of gospel music and enabled a group of high school students, working with an historian and an ethnomusicologist, to interview senior citizens, research various archival sources to document the source and changes in temp and use of songs performed in Rhode Island's black churches. The second project documented the folk tales of black Rhode Islanders and how they are used to transmit values, traditions, and customs within the community. Young people, senior citizens, scholars and museum professionals were involved in both projects and have learned a great deal from them. Publications and public performance presentations shared the projects results with a wide audience in Rhode Island. In March, 1984, with NEH support the Rhode Island Black Heritage Society opened its first major exhibition. That exhibit entitled "Creative Survival: The Providence Black Community in the 19th Century" traced the areas of black life—family, work, churches, and political activities--through which black Rhode Islanders managed to survive and thrive in a century of shifting repression and restriction. The exhibit was based on painstaking research into public and census records and other non-traditional sources. Documentary evidence was supported by the black community's oral traditions and, in many cases, material artifacts maintained and kept by those who felt they had to "keep their past."

Finally, I am pleased to say that the Afro-American Historical and Cultural Museum here in Philadelphia is engaged in an exhibit planning project, funded by NEH, which will explore the migration experience of blacks who came from the South to this city. Two young scholars are scouring records, interviewing individuals and families. They are finding some fascinating history and material evidence. They are learning about the nature of these experiences, the values that compelled these people to migrate and those values and strong family ties which in quite a few instances, enabled them to leave Philadelphia and return to a rural life or, at least, to return south annually for a reunion in the southern home town. In a year or two, the Museum will share this research with its Philadelphia public. All Philadelphians will have the opportunity to know more about the city's 20th century past.

The above are just a few examples of the fine, sometimes ground-breaking work and programs that the NEH has funded. These were or are important projects. They draw on the work and involvement of humanities scholars--interested and eager, well versed in the tools of their profession--who nonetheless have to learn to relate to and gain the raw material of their knowledge from the communities which often times are a prime resource. In turn, these programs reach out and make a direct connection with the public/the community. The humanities may be a term, remote and notnowable. Such programs open avenues of understanding of this relevant history and, later perhaps, even interest and understanding of the classics of the more traditional areas to which the humanities relate. Before ending this description of NEH support I wish to note that I don't want to leave anyone with the impression that NEH has been a reliable, consistent source of support for black museums. NEH has, however, listened to issues raised by the African American Museums Association regarding the process of applying and has responded with suggestions and assistance consistent with its own goals. Two many black musuems--and other small institutions--still are stymied by the NEH process. The ratio of proposals from minority institutions is not nearly what it could or should be.

One final related point. The Humanities Endowment must, of course, be concerned with the preservation of culture. In relation to black museums, this concern should be translated into support not only of the fields of scholarship through which black history in this country will be documented but also for those programs and projects which, directly and indirectly, allow black museums to build their collections of artifacts and documents that are the material evidence of the black heritage of this country.

In summary, I end my testimony where I began. There is no doubt in my mind that the three federal agencies should continue to exist. The Humanities Endowment certainly has benefitted the black museum world. I ask for one adjustment that will improve the next set of re-authorization years: the NEH--as well as NEA and IMS--must make a solid, clear commitment to minority cultural institutions and must find ways in which to sponsor their activities, so all of us can benefit from an increased understanding of our multicultural heritage.

Mr. WILLIAMS. Thank you, Ms. Stewart.

Mr. McCorison.

STATEMENT OF MARCUS McCORISON, DIRECTOR AND LIBRARIAN, AMERICAN ANTIQUARIAN SOCIETY, REPRESENTING THE AMERICAN ANTIQUARIAN SOCIETY

Mr. McCORISON. Mr. Chairman and colleagues, I am Marcus McCorison, the director and librarian of the American Antiquarian Society of Worcester, MA. The institution which I administer was founded in 1812 as our first national historical society. Since its founding, the society's primary activity has remained the support of a research library through which it collects, preserves, and makes available for study, source materials relating to American history and culture through the year 1876. With more than 3 million books, pamphlets, broadsides, manuscripts, prints, maps, and newspapers, which are cared for by a staff of 50 persons, the library's collections are preeminent in its chosen field.

Also, I have served as chairman of the Independent Research Libraries Association on two separate occasions, and this morning, I speak on behalf of my own institutions as well as my colleague institutions in that organization. The Independent Research Libraries Association was established in 1972 in order to address the future of independent, privately supported research libraries.

From its inception, the organization has dealt with common needs and aspirations, from the conservation of library materials to collection insurance, from fundraising to relationships with Federal agencies, and from the gathering of statistics to the support of scholarship.

Three common threads unite the members of the association, in effect comprising the criteria for membership: First, member libraries house collections of national or international significance that are capable of supporting sustained research in a variety of interrelated subjects and of attracting scholars from all over the world;

Second, they are organized as privately endowed, independent libraries, each with its own act of incorporation or charter, its own board of trustees, and a full time professional chief executive officer;

Third, their primary purposes are to collect and to preserve the records of the past and provide the services of professional staff members who interpret and exploit the collections to the public and through their own scholarship.

Both individually and collectively, independent research libraries constitute extensive resources for the advancement of scholarship. In 1983, income from their combined endowments of $394,400,000, along with gifts and grants, supported annual budgets that totaled $50,500,000. Their collections comprised 12,295,000 volumes and over 40 million historical and literary manuscripts. They provided service for 1,826,000 days of research during the course of the year.

The association is made up of the following institutions, and I'll read them, quickly.

American Antiquarian Society, Worcester; American Philosophical Society in Philadelphia, which is right through this window, behind us; the Folger Shakespeare Library in Washington; Hagley Museum and Library in Wilmington, DE; Historical Society of Pennsylvania in Philadelphia; Huntington Library in San Marino; Library Company of Philadelphia; Linda Hall Library in Kansas City; Massachusetts Historical Society, in Boston; Newberry Library in Chicago; New York Academy of Medicine, New York Historical Society; the New York Public Library; the Pierpont Morgan Library in New York City, and the Virginia Historical Society in Richmond.

Independent libraries have established close association with major private foundations and with the National Endowment for the Humanities. The latter is a natural collaboration because of the function of these research libraries lies solely in the field of the humanities and their only function is to assist scholars and the public in interpreting our common, human past for the better understanding of ourselves and our present condition.

So, I come before you this morning as the librarian of an independent research library and the representative of my colleagues in this particular community of humanistically based institutions. I shall take a somewhat narrow view of the subject. For a broader one, I recommend to you, "A Report to the Congress of the United States on the State of the Humanities and the Reauthorization of the National Endowment for the Humanities" which was issued recently by the American Council of Learned Societies.

Incidentally, the American Antiquarian Society is a charter member of that organization.

It is impossible to overstate the importance of the National Endowment for the Humanities to the American Antiquarian Society and its colleagues in the Independent Research Libraries Association. Since the mid- 1970's, independent research libraries have received a number of grants from NEH which have been crucial in the development of their roles as important research institutions.

Those awards have made possible the arrangement and description of research collections, manuscripts, early printed works, graphic arts, newspapers; and the creation of research tools: indexes and catalogs, bibliographies and manuscript calendars; the growth of institutional financial resources through challenge grants; the enlargement and improvement of academic and scholarly programs through fellowships, research conferences, and publications.

And, finally, public programs through lecture series, production of motion picture films based on historical documents, American Bicentennial exhibits, and many others.

Thus, NEH grants have been key factors in the expansion of independent research libraries' roles in their various activities. And those grants have touched every aspect of our work.

During the past 25 years, significant changes have occurred within our cultural and educational life, most clearly marked by a greatly increased pursuit of the arts and humanities in constituencies outside the academy. Legion in university life, marked by an increasing immaturity in the student body, and as an anecdote for their intellectual sanity and professiomal gratification, a deepening of scholarly specialization on the part of faculty members.

Independent institutions, such as independent research libraries or art museums have actively sought to enlarge the spheres of their services and programs, in order to capture both the interests of a much larger lay public, and to offer greatly improved services to scholars by becoming centers for advanced study.

I've already mentioned some of the things that these institutions have done through public lectures, musical performances, and so on.

To interpret the holdings of a research library to an informed constituency but who are not scholars, is one element in our task, and I think that's been a major shift during the last 25 years in our institutions. Likewise, we've become centers for advanced study, through fellowships, formal programs designed to engage the intellects of resident scholars, at those institutions, or with faculty and graduate students at nearby collegiate institutions. For example, there is a Renaissance Study Center at the Folger which is shared jointly between the Folger Shakespeare Library and the Newberry Library in Chicago. The Newberry Library has the Center for American Indian Studies.

In my own institution, we've recently established a program in the history of the book in American culture. Here in Philadelphia, there's a Center for American Studies in which the American Philosophical Society, the Library Company of Philadelphia—which, by the way, was our first library for the Congress of the United States—Historical Society of Pennsylvania, and the University of Pennsylvania, participate.

NEH has also encouraged joint activities and exploration of possible activities through grants to four of our largest libraries, the Folger Shakespeare Library, the American Antiquarian Society, the Huntington Library, and the Newberry Library, in which we can better improve our services to scholars.

The society and NEH has made great contributions to our institutions through grants to improve access to our collections, and preserve those collections.

In all of these activities, NEH has been a determining agent through its grants. The commitment of the NEH to independent research libraries in fact has been the single most significant external influence upon our libraries. It is right that this should be so. We do one another's work, as institutions concerned solely with the advancement of humanities into our national life.

Independent research libraries are uniquely situated to assist the NEH in carrying out its mandate to increase the appreciation and influence of humane learning in this country. In December 1982, President Reagan at the White House awarded special incentive grants from the National Endowment to the Humanities to the Nation's leading independent research libraries.

President Reagan cited the close alignments of the purposes between independent research libraries and NEH. He hailed the contributions of both groups to further a deeper and broader understanding of our common and uncommon human conditions. President Reagan emphasized the importance to the nation of a citizenship that is alert to and sympathetic with the multitudinous cultural bonds which connect each of us to one another. He also praised the active partnership between supported and independent institutions in the humanities and all of our citizens through the Federal Government represented by the National Endowment for the Humanities.

Those two elements make significant contributions to keep the resources of our cultural heritage alive and effective within the fabric of our Nation. That special initiative incentive grant, by the way, consisted of about something more than $5 million to 13 independent libraries, which we matched three to one, or $16 million for a total of $21 million.

This is but one example of the significant ways in which NEH works with the independent sector to strengthen the place for the humanities in our country. Therefore, on behalf of all of us who are intimately involved or those who are beneficiaries of the partnership between independent reearch libraries and the National Endowment for the Humanities, I respectfully urge the Congress to extend the life of the National Foundation for the Arts and Humanities.

Thank you very much.

[Prepared statement of Marcus A. McCorison follows:]

PREPARED STATEMENT OF MARCUS A. MCCORISON, AMERICAN ANTIQUARIAN SOCIETY

I am Marcus A. McCorison, the Director and Librarian of the American Antiquarian Society, of Worcester, Massachusetts. The institution which I administer was founded in 1812 as our first national historical society. Since its founding the Society's primary activity has remained the support of a research library through which it collects, preserves, and makes available for study source materials relating to American history and culture through the year 1876. With more than three million books, pamphlets, broadsides, manuscripts, prints, maps, and newspapers which are cared for by a staff of fifty persons, the library's collections are preeminent in its chosen field.

Because of the richness of its collections, AAS has an international constituency of scholars whose interests embrace diverse fields. This community of students, teachers, historians, bibliographers, and authors enhances the quality of education in American history through the production of scholarly books, bibliographies, historical novels, newspaper and periodical articles, operas, and films. In order to make its collections more readily available to scholars, AAS administers a program of one- to twelve-month fellowships for visiting researchers. Other, independently funded scholars also pursue their investigations at the Society. Last year 4,289 readers were recorded at the library. Lectures and other kinds of public programs, tours, and exhibitions which interpret our holdings to a more general public drew an additional 6,000 visitors to the Society's building.

The Society is engaged in several library-based programs of great value to research in American history. An active publication program of AAS makes the resources under its care available for study outside its reading room. The Society has edited and aided in microfiliming at AAS all books, pamphlets, and broadsides published in this country from 1639 to 1820 through our "Early American Imprints" Mircoprint series. In a similar manner, the Society continues to assist in the filming of pre-1821 American newspapers for the "Early American Newspaper" series. These and other micropublications serve not only to distribute complete texts of materials essential to research in American history but also to preserve these irreplaceable items against loss.

In addition to these and similar research programs, the Society sponsors competitions for fellowships in order to bring twenty scholars to work in the library for periods of one month to a full year. We sponsor public lectures, scholarly symposia and an honors seminar for undergraduate students in five local colleges, and have established a Program in the History of the Book in American Culture.

The Society maintains channels of communication and cooperation through memberships in the American Council of Learned Socisties, the Independent Research Libraries Association, and the Research Libraries Group.

I have served as chairman of the Independent Research Libraries Association on two occasions and this morning I speak on behalf of my colleague institutions in that association. The Independent Research Libraries Associaiton was established in

1972 in order to address the future of independent, privately supported research libraries. From its inception, the organization has dealt with common needs and aspirations—from the conservation of library materials to collection insurance, from fund raising to relationships with federal agencies, and from the gathering of statistics to the support of scholarship.

Three common threads unite the members of the association, in effect comprising the criteria for membership: 1) the member libraries house collections of national or international significance that are capable of supporting sustained research in a variety of interrelated subjects and of attracting scholars from all over the world; 2) they are organized as privately endowed, independent libraries, each with its own act of incorporation or charter, its own board of trustees, and a full-time professional chief executive officer; 3) their primary purposes are to collect and to preserve the records of the past and provide the services of professional staff members who interpret and exploit the collections to the public and through their own scholarship.

Both individually and collectively, independent research libraries constitute extensive resources for the advancement of scholarship. In 1983, income from their combined endowments of $394,405,555, along with gifts and grants, supported annual budgets and totaled $50,503,149. Their collections comprised 12,295,456 volumes and over 40,000,000 historical and literary manuscripts. They provided services for 1,826,419 days of research during the course of the year.

The Association is made up of the following institutions:

American Antiquarian Society, Worcester, Massachusetts;
American Philosophical Society, Philadelphia;
The Folger Shakespeare Library, Washington, D.C.;
The Hagley Museum and Library, Wilmington, Delaware;
The Historical Society of Pennsylvania, Philadelphia;
The Huntington Library, San Marino, California;
The Library Company of Philadelphia;
Linda Hall Library, Kansas City, Missouri;
Massachusetts Historical Society, Boston, Massachusetts;
The Newberry Library, Chicago, Illinois;
The New York Academy of Medicine, New York City;
The New-York Historical Society, New York City;
The New York Public Library, New York City;
The Pierpont Morgan Library, New York City;
The Virginia Historical Society, Richmond, Virginia

As can be the case in federal legislation which necessarily looks to the needs of large constituencies, these few independent research libraries had been overlooked in the Libraries Services and Construction Act and the Higher Education Act, both of which provided federal support to public, college, and university libraries. Neglect was one thing, but the 1969 tax revision law actually damaged independent research libraries by failing to recognize their public function, thereby grouping them with private foundations. However, independent research libraries have weathered the IRS storms of the early 1970s and in addition have established close associations with major private foundations and with the National Endowment for the Humanities. The latter is a natural collaboration because the function of these research libraries lies solely in the field of the humanities and their only function is to assist scholars and the public in interpreting our common, human past for the better understanding of ourselves and our present condition.

So, I come before you this morning as the librarian of an independent reserch library and the representative of my colleagues in this particular community of humanistically based institutions to discuss with you the importance of the National Endowment for the Humanities. I shall take a somewhat narrow view of the subject. For a broader one, I recommend to you "A Report to the Congress of the United States on the State of the Humanities and the Reauthorization of the National Endowment for the Humanities" issued by the American Council of Learned Societies only a few weeks ago. It is impossible to overstate the importance of the National Endowment for the Humanities to the American Antiquarian Society and its colleagues in the Independent Research Libraries Association. Until the passage of Title IIC of the Higher Education Act, a provision to assist major, research libraries in the better fulfillment or their proper functions, NEH was the only federal or state agency to which research libraries could turn for government support of their activities. Thus, since the early 1970s independent research libraries have received a number of grants from NEH which have been crucial in the development of their roles as important research institutions. Those awards have made possible the arrangement and description of research collections—manuscripts, early printed works, graphic arts, newspapers; the reation of research tools—indices and catalogues, bibliographies and manuscript calendars; the growth of institutional financial resources—challenge grants; the enlargement and improvement of academic and scholarly programs—fellowships, research conferences, and publications; and public programs—lecture series, production of motion picture films based on historical documents, American bicentennial exhibits and such other programs.

Thus, NEH grants have been key factors in expansion of independent research libraries' roles in their various activities. Those grants have touched every aspect of our work.

For example, the Challenge Grant program of the National Endowment for the Humanities, which benefits many kinds of institutions, is a direct outgrowth of a presentation made by independent research libraries to NEH for financial support of activities deemed appropriate by the applicant libraries. They have been of critical importance in encouraging much higher levels of private giving to our institutions either for endowment for support of annual, ongoing activities. On the programatic level, NEH grants for development, preparation, and publication of research tools such as bibliographies have been crucial. Can anyone think of anything less dramatic than the making of a bibliography—recording the materials either in manuscript or in print which pertain to a certain subject? Yet such compilations are the keys to scholarship, for a bibliography opens up a whole world of information and brings scholars to that subject for investigation and analysis. NEH has always recognized the basic importance of such work (work which forms the heart and soul of research libraries like my own or of the Library Company of Philadelphia, one of the nation's oldest libraries and the first library to serve the Congress of the United States).

As an example let me describe the work going on at the British Library, Louisiana State University, and the American Antiquarian Society. Hundreds of thousands of books and pamphlets were printed throughout the world in the English language during the eighteenth century, 1701 through the year 1800. Some years ago a group of scholars met at the British Library to discuss the desirability and probability of compiling a list of everything printed in England, or its colonies, or in English elsewhere during that hundred-year period. It seemed then to be an enormous job and it since has proven to be so. However, the British Library undertook the first step to record the hundreds of thousands of books held on its own shelves. It invited libraries in Great Britain to send records of books those libraries own to the British Library. On our side of the Atlantic, a number of interested individuals and institutions appealed to the National Endowment for support to do two things in North America. The first was to discover what eighteenth-century books printed in England were held by libraries in the United Sttes and Canada. The second job was to record the books and pamphlets printed in what is now the United States and Canada. A staff was established at Louisiana State University under the leadership of Dean Henry Snyder to do the first job. The American Antiquarian Society, which holds the greatest collection of materials printed in the United States, was assigned the task of describing materials printed in North America during the eighteenth century. With help of the Mellon Foundation and a few other private foundations that work has been going on now for the last several years and some 600,000 items have been described. This data which resides in the Research Libraries Information Network system located at Stanford University is available online to scholars located all over the United States. The impact upon political, religious, literary, aesthetic, indeed any kind of cultural history is going to be enormous. For the first time scholars will have almost full knowledge of what was written, by whom, and when on what topic during the eighteenth century, a century that was dominated in the Western world by France and by England. The influence of this scholarship in the future on the understanding of the formation of our own nation and of our own culture is going to be without price. Without the support of the National Endowment for the Humanities, this extensive and exceedingly important work would not have been accomplished.

On another front, NEH has become an active partner in the preservation of research materials. It is now well known that knowledge and information written or printed during the latter part of the nineteenth and early in the twentieth century are in danger of disappearing because of the acidic quality of the paper on which the material is recorded. A number of major research libraries, including those in the independent sector, have been active in mircofilming or publishing in other microforms, endangered classes of materials. These include popular and learned periodicals, daily newspapers, works of scholarship, manuscripts, popular novels. All of the research materials of this period are likely to disintegrate within the next few generations and will be lost unless massive steps are taken to record that material in other forms. Working with the Library of Congress, the Research Libraries Group, the Council on Library Resources, and with other organizations, NEH has played an absolutely vital role in assisting in the funding of major projects to film large quantities of these disintegrating materials in some sort of the rational way.

The National Endowment for the Humanities has assisted independent research libraries in many other ways, as well. For example, NEH has provided funds to individual institutions to enable them to conduct their own competions which are designed to bring scholars to their reading rooms for extended periods of time in order to more fully utilize the research materials located in these very large libraries. Scholarly research cannot be done without sufficient time for a scholar to fully explore the materials available on a particular subject and to have sufficient time to analyze and think about those materials. Writing a book is a very lonely procedure—it is more private than sex, for example, and not nearly so dramatic. NEH has provided funds to enable individual scholars and institutions to get the research done that results in first-rate works of scholarship. At a time when colleges and universities have become locales for action and involved in present concerns, independent research libraries have taken on new importance nad responsibilities as centers for advanced research—places where scholars can work without the interruption of teaching schedules or the distractions of campus responsibilities or politics. In that sense independent research libraries have changed dramatically in the last generation from passive repositories of written and printed knowledge to active promoters of humanistic research. We glory in that new role and without the energizing influence of grants from the National Endowment for the Humanities this transformation would not have been possible.

I am certain that your committees have received testimony concerning the activities of the National Endowment for the Humanities in areas of public programs, the so-called state programs, and other areas of its activities. Because of the focus of my own institution and of my institutional colleagues, I am not terribly well acquainted with the Endowment's work in those fields. However, I can say that we have found without exception the staff members of NEH, from the chairman down, to be extraordinarily helpful to independent research libraries both in understanding the kind of work in which we are engaged and in assisting us in formulating projects that will be of positive benefit to the entire humanistic community. The same observations can be applied to the panelists of the Endowment whose critical comments on proposals frequently are of great value in improving the quality of the proposed work. We have found the panels to be dispassionate and fair even when they have recommended to the chairman of NEH that some of our proposals not be funded. (Fortunately, this has happened infrequently.)

Nevertheless, it is our opinion that the system of peer review has worked as well as any human enterprise can and, having served on a few panels myself, I can testify that panelists bring acute and dispassionate professional opinion to their judgments of proposals. The watchword of discussion is always "quality" and I assume that it is in the national interest that quality of the proposal, along with broad applicability of the proposal, is a criterion of highest priority. That priority may conflict, I imagine, with proposals in which trendiness or innovation is apparent. It can be argued that an applicant or the applicant's institution might be responsible for the cultivation of such projects. With an annual appropriation that has never met authorized limits, I am not certain that a federl agency such as NEH sould attempt to provide substantial funds for projects which may prove to be ephemeral in result and influence. On the other hand, NEH has taken the lead in developing programs such as the United States Newspaper Project which is committed to the listing and preservation of as many American newspapers as possible as well as the recently formulated preservation progrm to film and catalogue disintegrating American books and pamphlets. These are programs that require large amounts of money expended over several years because of the enormity of the tasks. It is my view that NEH can make a far more lasting impact on humanistic learning through such activities than by supporting a multitude of projects from which only minimal benefits can be expected.

A careful distinction of responsibilities should be made between those of the U.S. Department of Education, the National Institute of Education, and the National Endowment for the Humanities. The first two agencies have very large appropriations for the encouragement and development of better educational processes in the United States. The National Endowment for the Humanities is charged with the encouragement of a knowledge of national and world culture at the deepest levels. The results of programs funded by the National Endowment for the Humanities become the sources for materials used in our schools and institutions of higher education. I am not convinced that NEH should or could involve itself directly with projects that deal in the processes of curriculum development and techniques of teaching. Rather its focus should be on enriching the quality of intellect and experience of teachers and of the materials which teachers use.

During the past generation there has been some shift in the humanities from strict adherence to disciplines to a somewhat broader view of the interconnectedness of human activity as demonstrated through cultural trends. Thus, political historians have shifted their focus, to some degree, from examination of individual, political leaders to an attempt to understand how members of the political body at large reacted to national problems and political currents. In intellectual history a similar shift has been made. From the close examination of the work of an influential thinker or writer historians attempt to determine how ideas were circulated through the populace and how they affected a culture generally. NEH is well positioned to encourage this general trend and its is our observation that in independent research libraries, where interdisciplinary interests are a fact of life because of the nature of our collections, NEH has been extraordinarily helpful in enabling us to present historical or humanistic problems in a cross disciplinary manner. In fact, programs in Renaissance studies, family history, and the history of the book in American culture, at the Folger Shakespeare Library, the Newberry Library, or at my own institution have played major roles in expanding humanistic studies in those interdisciplinary fields.

In conclusion, I speak for all of my colleagues in urging the Congress to extend the life of the Foundation for the Arts and Humanities for another five years, preferably longer. We urge the Congress to fully fund the National Endowment for the Humanities. There is much to be done and we cannot overemphasize the importance to the intellectual and political health of our nation of a well-founded understanding of our common culture. Our collective memory is the cement which binds a nation together. It is the very stuff of the humanities. The humanities enable us to understand ourselves. Our common life must be based upon an openness to truth and that openness is the most important part of our common heritage. Individuals uninformed of our common history and traditions are unable to make intelligent political decisions. Persons without knowledge of other cultures and traditions are likely to fall prey to prejudice and parochialism. The National Endowment for the Humanities forms one important bulwark in protecting ourselves from ignorance and mean ambition.

Mr. **Williams**. Thank you.

Mr. Goodling.

Mr. **Goodling**. Ms. Heilbrun, I shouldn't be asking this question. I should know the answer, but I don't.

You said, I think, in your remarks that matching funds make it difficult, if not impossible, for the individual to apply, and I guess my question was, can an individual apply?

Ms. **Heilbrun**. You mean for matching funds?

Mr. **Goodling**. No, for the grants. And if so, where?

Ms. **Heilbrun**. No, I'm sorry. I'm afraid I just put it unclearly. What I mean is that, if more of the funds of NEH, is put in the form of matching funds, that leaves less moneys for individual grants which I think are of so great importance.

Mr. **Goodling**. I see.

Dr. Lightman, my question to you would have been on page 2 of your testimony, but then I guess you did answer it on page 3, and my question was going to be why but I guess you did on page three answer, to some extent, it's the makeup of those who do the reviewing and so on, that create the problem that you find.

Has anything been done to change that?

Dr. **Lightman**. There's been a good deal of discussion at the American Historical Association Meetings on the Committee on Women broadening the base of the review, but the process of review of NEH is not legislatively mandated. It is tradition precedent, and therefore, there is no one but the Congress that can insist that tradition in precedent be in fact followed.

Mr. GOODLING. Perhaps the newly elected NOW President will take this as one of her initiatives.

Dr. LIGHTMAN. I hope so.

Mr. GOODLING. Ms. Stewart, too few grants have gone to black museums, you said that they have not given satsifactory answers as to why this happens; have they given any answers at all?

Ms. STEWART. This is in reference to IMS?

Mr. GOODLING. Yes.

Ms. STEWART. I think the problem with IMS is that as a young agency, IMS is still trying to figure out why we don't fit the same mold as the other museums. I think with NEH, there's a whole history of understanding or over the years, we've been able to build an understanding between the two. NEH recognizes the short history of the black museum movement; IMS standards ask us to conform with museums who have history of growth and development, that makes it difficult. And they have not answered.

Mr. GOODLING. Mr. McCorison, I hope you didn't feel intimidated, serving on this particular panel. I notice you're outnumbered.

Mr. MCCORISON. I enjoy it.

Mr. GOODLING. In your testimony, you seem to be quite satisfied with the way the programs are working. Is there any one particular change that you would want to make through reauthorization. I noticed your major plea was the 5-year extension and longer, if possible?

Mr. MCCORISON. Well, certainly, as I made clear, independent research libraries have benefitted enormously and I think as I presented in my written testimony, we felt that we've been dealt with very fairly by NEH; they've been open to the kind of work that we do, and have collaborated with us in shaping programs that are going to benefit a broad spectrum of scholars.

Thus, I don't believe that most of us in the independent library situation have any particular problems. Matching grants were mentioned, and since independent research libraries, like other independent institutions, are out raising operating funds, as well as endowment, having to meet matching requirements can often be a problem particularly for projects. On the other hand, matching grants, challenge grants to improve our financial situation have been of enormous benefit to us in bringing forth more money from the private sector. So, frankly, without trying to sound like a Pollyanna, we are reasonably content with NEH.

Mr. GOODLING. I have no other questions.

Mr. WILLIAMS. Ms. Heibrun, let me start with you, and then ask each of the panelists in turn, to answer this. I'll phrase the question slightly different for Mr. McCorison.

This subcommittee is concerned with the proper access to the humanities by the nontraditional student. In our reauthorization work, what would you recommend as the single best practical change that could be made in the current law to encourage an open access of the humanities to those students?

Ms. HEILBRUN. It's a difficult question for me to answer because that is not the area in which I work teaching anything in a graduate school at a research university. I do, however, believe that in opening universities to nontraditional students or to any other students, for example older students, or regular studies, the quality and dedication of the teachers is essential. I think that the support through a government agency of teachers—that's why I come back to it—because the funds are not available any other place.

I also think, to pick up what Ms. Lightman said, that where the intellectual integrity of the Endowment can be questioned because this peer review is not kept in its form, the results of this can very much be to discourage the sort of program that the nontraditional student will be interested in, precisely because it is approached in a new and different way, and you encourage the sort of teachers who do that sort of thing.

And I think those are the only two answers I would have.

Mr. **Williams**. Ms. Lightman?

Ms. **Lightman**. Who are the students you're talking about? Are you talking about undergraduate students, or are you talking about researchers?

Mr. **Williams**. I wouldn't limit it to either of those, but I'm referring to those students who, for lack of a better name, we refer to as nontraditional, and somehow or other has come to mean women, as well as others in our society, the part time students, minority students, students who traditionally have not gone on to higher education and certainly have not been immersed in the study of the humanities.

Ms. **Lightman**. I think that, like every other speaker here, I cannot emphasize enough the need to work with the teachers of the students. It seems to me, with limited resources, it's not to every student you can go; it's to every teacher, and out to the student. It's just the rippling effect. I would also say that the availability of materials is a problem that the Endowment could pay attention to in reaching students.

Libraries are very strapped for funds within universities and there is a decreasing amount of available materials. There is a subsidy program for publishing at the endowment which is very difficult to work with. It certainly is a very conscious attempt on the part of the endowment to see that scholarly work that has no real market can reach the public. It's reasonably evident that once you invest the money in creating, if you have no mechanism for work reaching who needs it, you have not finished solving the problem.

Mr. **Williams**. Ms. Stewart?

Ms. **Stewart**. I, of course, feel that the only saving grace for the humanities with everybody is going to be returning to the public arena. It forces scholars to deal with the community; it forces young people to hear and understand; it allows the great passers on of time to have some dialog with those people who are scholars in the humanities. Many times in the communities, people will not interpret humanities as humanities, but something that has to deal with their own culture and living together and learning how to respect each other. Humanities public programs can do this. When you take it away from the public arena, and place it into the very sterilized setting we continue to get a very one-sided history so I would advocate public arenas for public kinds of programs that can cross all lines at all age levels.

Mr. **Williams**. Mr. McCorison, is scholarly work now being conducted into humanities, particularly as they have been encouraged by American minorities? And, if not, what can we do to encourage that work?

Mr. McCorison. Well, I can only speak for institutions such as the one that I represent. The way that research libraries encourage the development of histories by minority groups, or by any other individual, is through collections, and here, institutions such as my own or the New York Public Library make every effort to collect as much material as possible which will illuminate American life, or in a large library like the New York Public, world culture.

Once having had that material, then it is up to the library to exploit it, and to attract scholars to those collections to use them in profitable ways which they would illuminate under their own situations, but our common heritage. For example, my society is attempting to collect the material on popular American fiction. The race of the author or authoress has been of no particular interest yet. We are attempting to collect anything possible which we can lay our hands on, published in the United States, by whomever, as an effort to present to scholars a large body of fiction which does of course have an impact on American thinking.

I think that in recent years, we've been much more sensitive to different kinds of approaches to that material, than we have been in the past where we would have a subject heading, for example, American fiction, or fiction American or something of that sort.

Now, we try to make some determination in our subject cataloging but most of it is done by computer, now, by the way, to indicate the race, or minority represented by the author, and bring out other headings, for example, which can lead people to that material more conveniently.

I think that in traditional ways of that sort, independent research libraries do make a contribution. The Newby Library, in particular, with their Center on the American Indian encourage within house, as it were, a variety of projects which have resulted in publications. I think that any of us in research libraries have the obligation to the public, to try to explicate our collections in ways to make those collections meaningful. That goes all the way from traditional library service to the mounting special programs which are designed to attract people from the lay public to the libraries. One, to learn what we have. Two, to tell people something about what lies in the books and manuscripts. Three, to try to encourage them to use that.

NEH, for example, has funded several public programs, at the society, rather traditional in nature, but which we've run with the Worcester Public Library with reading lists and books available for loan at the public library, and lectures at our institution, exhibits connected with the lectures, all of which are intended to tell interested people something about whatever the topic might be.

Mr. Williams. Our thanks to this panel, and to the other witnesses as well. We appreciated being here in Philadelphia, and hearing your thoughts concerning the reauthorization of the Arts and Humanities Foundation Act.

This hearing of the Subcommittee on Select Education and the Subcommittee on Postsecondary Education is adjourned.

Mr. Hallen. I'm Philip Hallen, chairman of the Pennsylvania Humanities Council.

I take it that your, or my interpretation of your question about the nontraditional student had to do with those people who are not in institutions of learning in any form, whether they're special students or minority students or whatever. And our position, and I think this the position of all of the councils in the federation, is that the heart of the Humanities message lies in the State programs in the very small grants directed at the rural public at the nontraditional audiences, those places in our States that ordinarily do not have the advantages of institutions of higher education, such as the public programs that are described by Mr. McCorison.

The emphasis on the public access I think is one which all of the State councils have high on priority, and I think, in response to your question, that the strengthening of the State programming in any form, gets at, in my opinion, more than anything else, the nontraditional student that you were speaking of.

[Additional material submitted for the record follows:]

PREPARED STATEMENT OF THE INSTITUTE OF INTERNATIONAL EDUCATION

The Institute of International Education (IIE) is pleased to have this opportunity to testify on the reauthorization of the Foundation for the Arts and Humanities Act of 1965. Our testimony will be restricted to the international activities of the National Endowment of the Humanities.

ABOUT THE INSTITUTE

IIE is the oldest and largest U.S. higher educational exchange agency. It manages international exchanges, conducts international development training, and offers information services to the public through a network of 14 offices in the Unites States and abroad. A private, not-for-profit organization headquartered in New York City, it will disburse approximately $100 million on behalf of international educational programs in 1985.

Best known for its administration of the Fulbright student exchanges (approximately 4,000 U.S. and foreign Fulbright grantees were assisted during the past year), IIE currently manages over 160 programs for more than 100 sponsoring organizations, including governments, corporations, international organizations, foundations and private individuals. The Chairman of the Institute is Senator Charles Percy. Its President is Richard Krasno.

THE IMPORTANCE OF INTERNATIONAL EDUCATION

As witnessed by growing congressional appropriations for the Fulbright and other U.S. government sponsored international exchange and training programs, international education is increasingly accepted as an important, even crucial, component in the achievement of U.S. public and private objectives in the world.

Rising support for international education rests solidly on its proven contributions to the national interest in at least four areas.

First is its demonstrated value in creating a deeper understanding of the United States and its institutions among the world's peoples. While to know our country is not necessarily to love it, to know the U.S. well is to respect it and its people and to better understand the wellsprings of its policies.

Second, international exhange and visitor programs play a major part in strengthening relationships with current and future political, business, and cultural leaders of other countries; a recent study undertaken in a major Latin American nation, for example, showed that an educational experience in the United States leads to deep and lasting cultural and economic ties.

Third, international education contributes to peace and stability through assisting the development of the world's less-privileged nations. Although technology transfer is a key element in this process, the transfer of knowledge of the U.S. economic and social system is in the long run an even larger contribution.

Fourth, through international education, including language study, U.S. citizens from all walks of life are enabled to play more effective roles on the international stage whether as government leaders, diplomats, industrialists, merchants, scientists, students, or unofficial ambassadors of goodwill. If we are ever to shed our reputation as a tongue-tied and internationally illiterate people, it will be through more and better international education.

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

IIE views the National Endowment for the Humanities as an important partner in efforts to strengthen international education so that it will better serve the national interests just described. NEH's primary role to date has been to help build U.S. scholarly competence by assisting U.S. scholars and researchers in the humanities to add an international dimension to their activities. It has not customarily conducted programs which are specifically international nor is there any office in the Endowment with responsibility for planning and coordinating international programs.

The NEH programs of particular significance to international exchange have been the Fellowships for Independent Study and Research Program, the Centers for Advanced Study Program, the Summer Stipend Program, and certain programs of the Division of Research, especially the Intercultural Research Program. In recent years, internationally-oriented activities have typically constituted a sizable portion of the Endowment's overall program—perhaps as much as one-quarter. This is a significant effort which can only be applauded. The Endowment's international programs also have tended to grow over time which speaks well for staff responsiveness to perceived needs and for the flexibility of the enabling legislation.

In the face of this, on the whole, very positive record of involvement in international activities, NEH's well-wishers, including IIE, would seem well-advised not to counsel sweeping changes but rather to suggest program refinements by which an already good performance might become an excellent, even distinguished, one. We believe that this can best be achieved by supplementing existing Endowment international activities, which should be continued and increased, with a few highly selective projects—no more than two or three at a time—designed to focus resources and attention on urgent problems which NEH and the humanities are especially competent to address. Such special programs should be well-defined with clear objectives, the attainment of which can be measured in concrete ways. They should be conducted by and with a wide range of existing U.S. institutions which are sufficiently committed to help directly or indirectly with their financing, and should be designed so as to also strengthen cooperation with counterpart organizations in other countries. Within NEH they should have a distinct identity but new permanent structures apt to develop a bureaucratic life of their own probably should be avoided. Consideration should be given to strengthening the Office of the Chairman to play a larger role in planning and coordinating international programs.

High on the list of those urgent problems that in IIE's opinion NEH can and should do more to help address is the persistent and troubling U.S. inadequacy in foreign language study and competency. While other agencies have an interest in the topic, IIE would argue that the Endowment with its broader perspective and outreach can and should play a leadership and coordinating role in achieving the required breakthrough on this well-recognized but still inadequately addressed national issue.

The primary NEH mechanism should be a new program of matching grants to projects submitted by universities, school systems, corporations, foundations, and other non-federal funding sources which seek to test and evaluate innovative approaches to the problem. Among the goals of the new program should be encouragement of major increase in opportunities for language study abroad by U.S. students and young professionals, for exchanges of language teachers and native language teaching assistants with other countries, and for new community-based initiatives to give foreign languages and foreign language skills increased pride of place in the nation's values and work. The problem is sufficiently acute and finding a solution to it is so critical to the success of other U.S. national endeavors that a substantial multi-year authorization would be in order.

The need to renew and increase our country's commitment to preservation of the world's threatened cultural resources—archaelogical, historical, literary, artistic, linguistic, anthropological—is the second urgent problem to which we would like to draw the committees' attention. Rapidly spreading industrial and commercial development over the face of the planet, unprecedented social change, a seemingly unending series of international conflicts now including the ravages of international terrorism, and destruction of many of the world's most treasured environments threaten humankind everywhere with the loss of its priceless cultural heritage. At the same time, in a context of economic crisis and scarcity, resources for cultural preservation are everywhere declining with the U.S. withdrawal from UNESCO, whatever its justification, only exacerbating an already serious problem. Many of the most acute needs are centered in the developing countries which in the face of food and other basic shortages, unemployment, inadequate health services, declining exports, crushing foreign debts, frequent domestic strife, and political instability are typically unable to divert significant resources to cultural programs.

NEH, working with and through existing U.S. universities, museums, cultural and scholarly associations, interested foundations, and community institutions, should be authorized to plan and execute a focused, integrated program of training, field research grants, knowledge exchange, and institutional support to enable the U.S. to assume leadership in the cultural preservation field. The NEH role should be as leader and catalyst. Matching and challenge grants in support of innovative project proposals again should be the main mechanism of support.

One could add to the list of problem areas with international dimensions that NEH might address, but the two initiatives mentioned—U.S. foreign language competency and the threatened loss of world cultural resources—strike us as deserving of first priority. They also are big enough to occupy even the very substantial intellectual and organizational resources of the Endowment for a while. They suffice, we hope, to make the point that NEH, given its past achievements in strengthening broad U.S. capability in the humanities as related to international topics, is well-positioned in the next phase of its history to make important direct contributions to the search for solutions to selected world problems in which the U.S. people have a clear interest.

It is a truism that the world has become an increasingly interconnected and interdependent place in which no nation—least of all one that aspires, as does the United States, to world political, economic, and cultural leadership—can live apart. The humanities at their best trace and define the total human experience; in no other area of social and intellectual endeavor would a nationally isolated posture be more self-defeating and foolish. To play the role that the nation requires of it, NEH of necessity must have a strong, vital set of international as well as national program objectives. Indeed, the two—like the world itself—can no longer be sensibly divided. We commend the committee members for their recognition of this fact and thank the leadership again for the opportunity to present our views on this occasion.

WASHINGTON OFFICE

AMERICAN LIBRARY ASSOCIATION

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July 5, 1985

The Honorable Pat Williams
Chairman, Subcommittee on Select Education
Committee on Education and Labor
United States House of Representatives
Washington, D.C. 20515

Dear Mr. Williams:

This letter is submitted on behalf of the American Library Association, a nonprofit educational organization of nearly 40,000 librarians, educators, trustees, and other friends of libraries, dedicated to the improvement of libraries and information services for all citizens. We request that it be made part of the hearing record on the reauthorization of the National Foundation for the Arts and Humanities.

The American Library Association strongly supports the reauthorization of the National Foundation and seeks no changes in the legislation. We believe that the 1965 law as modified and improved over two decades serves the nation well. Our members are most familiar with the National Endowment for the Humanities and the excellent support which has been provided to users of the nation's libraries through a number of NEH programs: Humanities Projects in Libraries, Challenge Grants, Youth Projects, Research Tools, Travel to Collections, Access Projects, Preservation, and the U.S. Newspapers Project. Many of the activities funded through the NEH have been truly landmark projects having a broad impact and a significant contribution to the strengthening and upgrading of the quality of adult education in humanities for the average citizen.

We were pleased to see the testimony of Nancy Anderson Stevenson from the National Federation of State Humanities Councils at the hearing on June 19. She described the success of reading and discussion programs in the humanities in the libraries of Vermont, which brought humanities scholars to public libraries to discuss works of literature with local citizens. These programs began in 1978 and quickly spread to other communities with support from the Vermont Council on the Humanities and from the NEH Humanities Projects in Libraries. The model was simple, but proved to be an enormous success. It was this idea that our Association adapted and expanded into a nation-wide project -- "Let's Talk About It: Reading and Discussion Programs in America's Libraries."

Sponsored by ALA and funded by NEH, "Let's Talk About It" is a vital three-year nationwide project which will bring together book lovers and scholars to explore themes of contemporary life and culture through a mix of classic and popular literature in some 300 American public libraries in 30 states. We anticipate that almost 1,600,000 people will be involved in the program over three

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years. Recently library organizations in Hawaii, Idaho, Maine, Montana, Nebraska, North Carolina, Rhode Island, Tennessee, Utah and the District of Columbia were awarded grants. Programs are already under way in libraries in Indiana, Minnesota, Mississippi, Ohio, Wisconsin and Delaware. Grants will be awarded to 15 more states this year.

Montana, to take but one example, has developed a program of reading and discussion around the theme, "The Way We Were, They Way We Are: Seasons in the Contemporary American Family." Slated to begin in early September and to involve mostly local scholars from Montana universities, the programs will be held in twelve public libraries selected to represent various size communities and a broad geographic distribution. After gaining some experience with the family theme, it is likely that the libraries will develop themes of their own, perhaps on Montana authors and Montana history.

As we look ahead to the future and the continuation of the NEH, I would like to mention several needs which have been identified by librarians throughout the United States which are appropriate for support from the National Endowment for the Humanities, and for which existing sources of support are by no means adequate. Specifically, these needs are (1) preservation of existing but deteriorating collections of resource materials; (2) access to humanities collections through computerized data bases and networking among libraries; (3) adult education programs in the humanities and introductions to humanities resources through public educational programs; and (4) the acquisition of resource materials for study in the humanities.

There are programs specifically identified by the NEH for support of these four library services. However, with increased demand for educational programs, with continued deterioration of library collections, with increased demands for new research and publication in the disciplines of the humanities and with the increased demand for access to national collections, the NEH cannot fully address the needs expressed by librarians who must concern themselves with these problems daily.

Existing library programs, with some support from the NEH, serve several particular target groups. These can be identified in two categories. The first, an institutional category, includes large, research libraries and academic libraries whose primary interest is within two of the needs expressed above, namely: preservation and automated data bases. The second includes public libraries for the most part whose primary interest is to serve the public at large with collections of materials in many formats and to encourage the use of those collections through educational programs. During a time when there is particular focus on education as a result of the Department of Education's report, A Nation At Risk, more emphasis must be placed on the public library's role as a contributor to public education. The NEH is the primary source of federal support for adult education programs in the humanities.

NEH is also one of the few federal agencies that supports the preservation of deteriorating library resources or bibliographic networking for collection sharing in the humanities for both scholarly research and public education. ALA is pleased to note that NEH has recently established an Office of Preservation, with initial funding of $5 million. Preservation of the deteriorating paper in books and manuscripts of the last 100 years is one of the most urgent problems facing libraries. We recommend that reauthorization provide enough flexibility that the preservation program might be expanded if circumstances permit.

There are two additional groups of people who could benefit from projects with support from the NEH which have not been identified by the Endowment as groups fitting into the mandate governing the NEH. The first group consists of people who need training in literacy; these people could benefit from programs in the humanities on a very basic level, not just from programs on reading skills. The second group is the family group; programs in the humanities for families, which would involve the children and the parents in family units for study and discussion in the humanities which would serve a need in communities across the nation.

During a time of reauthorization, it is important to note that support offered to libraries for a variety of projects by the NEH is support much needed but often not adequate. Through support for projects in the humanities from the NEH, libraries are better able to serve the citizens of this nation, to provide them with the resources for the wisdom and vision demanded in a democratic society.

Thank you for your continued support of the arts and humanities, and for the recognition of the vital role which librarians and libraries play in fostering the humanities.

Sincerely,

Eileen D. Cooke
Director
ALA Washington Office

EDC:ps

PREPARED STATEMENT OF EDUARDO GARCIA, EXECUTIVE DIRECTOR, GREATER PHILADELPHIA CULTURAL ALLIANCE

I serve as the director of the primary service organization for the non-profit cultural community in the Delaware Valley. The Greater Philadelphia Cultural Alliance serves Eastern Pennsylvania, Southern New Jersey, and Northern Delaware. Founded in 1972 this umbrella organization comprises a diverse membership of 171 institutions including: art and science museums, performing arts organizations, service associations, community art centers, libraries, historical societies, and educational institutions.

These organizaions represent a 125 million dollar industry employing close to 8,000 area residents. A great many of these institutions have received support from the Endowments and the IMS —either directly or through their state arts and humanities councils.

The growth of cultural activity in the country since the creation of the two Endowments and the IMS is already well documented elsewhere. However, I want to assure the members of this committee that the significance of federal support reaches far beyond the additional or improved programs offered by grantees. Were it not for the vision and commitment of the Endowments, there are many quality programs that would never have been instituted. Were it not for the Endowments, local public and private support would not be forthcoming to groups and individuals, who enrich their communities with quality programs, services, and works of art and scholarship.

In my view, what makes the distribution of these funds work so well is the process employed in determining excellence. That process is the peer review panel system, which assures that the most able people throughout the country are discovering and supporting the very best programs.

The Endowments and the IMS each serve real and important cultural purposes, ultimately bringing the arts and humanities to people throughout the country. These entities are vital to the growth and presentation of culture. I endorse their reauthorization, through the Foundation for the Arts and Humanities Act of 1965, and strongly recommend additional funds to support their work.

With regard to the seven questions you will be considering at the July 22 hearing, I would make the following comments:

Question 1) I believe a considerable amount has been done over the last five years with the "focused" programs, such as the Treaty of Paris series, etc.. However, so much more needs to be done. The question of expansion aside, I strongly urge that existing successful programs be distributed to a wider audience through a popular medium, such as film or video.

Question 2) The success of the Seminars for Secondary School Teachers has been extraordinary. The experience has enriched both the humanist and the teacher. Successful as this program has been, however, I hope that it can develop more of a local focus. This would permit a larger number of teachers to attend the seminars, by removing the obstacle of lengthy travel. In short, this wonderful and successful national model, which provides teachers with resources rather than actual curricula, should be implemented at the state level as well

Question 3) Commitment to excellence and to the very best scholarship must inform all activities of the Endowment. But with that commitment must come a sensitivity and a recognition of continuing barriers to women and minorities. We need to broaden the commitment to excellence by working to break down these barriers by recognizing that they exist, and expanding our understanding of how they operate.

Question 4) The support of adult education in state programs is extremely beneficial, and merits continual support. The presentation of these programs must be brought to the communities they were intended to serve (i.e., nursing homes, retirement villages, etc.), rather than to college settings which might intimidate, or simply not be accessible to, attendees.

Question 5) Regarding interdisciplinary projects, I believe that they need to be supported within traditional scholarship and exchanges rather than through gimmicks. While I applaud present efforts in international education, I would strongly recommend, in consideration of political upheaval in the Middle East, and in South America, that we consult the literature, art history, and art of these cultures, in order to gain an understanding of them rather than confronting them politically. Let us allow creative artists to speak to us about their cultures, rather than pretending to understand their people from the perspective of multi-national politics.

Question 6) Again, I would like to endorse an exciting program ("Classics in American Literature") for what it has accomplished in support of American culture. However, we must recognize that "American" includes cultural activities of minorities who are not always members of the review panels. Therefore, to insure the proper balance of Endowment support for all cultural aesthetics, the panels must include individuals fluent in all of our cultural aspects. This will allow the finest work of any given aesthetic to be judged as fairly as possible on its merits by peers.

Question 7) The temptation of course, is to say "Do more and more." However, I recognize the constraint we all face in these difficult times. So, I will answer by praising the work that is being done now (eg, having the Classics in American Literature re-issued on acid-free paper) and ask that, at the very least, these successful programs be continued, and, in general,that the Endowments remain committed to the study of models that have been developed, and support those that have worked.

I wish to thank the committee for this opportunity. I close by asking the committee to recognize that through the panel system, and through the committees and councils throughout the United States, we enjoy the work of a broad range of experts critical to the discovery and cultivation of our finest possible cultural expression.

Prepared Statement of Craig R. Eisendrath, Ph.D., Executive Director, Pennsylvania Humanities Council

This testimony is offered, at the request of Representative Pat Williams, as a contribution from the Pennsylvania Humanities Council to the joint hearings leading up to the re-authorization of the Foundation for the Arts and Humanities Act of 1965. We welcome the opportunity to submit testimony, not only because of the enormous importance of the National Endowment for the spiritual and intellectual health of the nation, but also because of the particular contribution of state humanities councils.

As affiliates of NEH, the councils have the mission of working within their respective states with gifted humanists, colleges, universities, historical associations, libraries, and a wide range of other non-profit organizations. Together, they elicit and support their contributions to the life of the mind of their states. There are no other organizations which have this statewide responsibility, and no other organizations which are constituted specifically for this task. The quality, representative character and dedication of the state councils' boards; the care, precision and objectivity of their grant processes; their mission of public service; and the talent of their professional staffs render them a unique and precious resource which needs to be sustained by appropriate federal support.

These state humanities councils have grown in stature and authority since their inception in the early '70s. In particular, they have tested and probed the intellectual resources of their states to determine their accessibility to their citizens. They have been concerned, not only with those out-of-school adults whose intellectual training and financial position make continuing intellectual activity an habitual part of their lives, but also with the far larger group who traditionally do not have access to intellectual resources. The state humanities councils are those organizations best constituted to draw American citizens into the orbit of intellectual life, and thereby enable them to fulfill their democratic responsibilities as a well-informed, thoughtful electorate.

This area — the adult population not accustomed to intellectual life — has been given a great deal of attention by the state humanities councils. In a state such as Pennsylvania, with steadily increasing numbers of senior citizens, the obligation to involve public audiences in the humanities has a special charge. In Pennsylvania, several intergenerational reading/discussion groups will consider the history and significance of the U.S. Constitution over the next 2 years. Several conferences have looked at the ethical dilemmas that confront our large graying population. Years before Alzheimer's disease was a household word, PHC had drawn together philosophers, sociologists, historians, social workers and health care workers to consider the implications of the disease for families, health care systems and public policy-makers. Several projects have looked at the meaning of retirement, and some recently funded films have offered insights on the value societies attach to "growing old."

Another growth area is the large group of children still of school age. Here, it is found that the state humanities councils have an important contribution to make in bringing outside resources to bear on the education system, to help train teachers, to enrich classrooms and to propose curricular improvements. Many state educational systems have a tendency toward self-enclosure and rigidification. State humanities councils, however modest their resources, can serve as countervailing forces. They can furnish insights into the consequences of "vocationalism" and promote consideration of flexible curricula that foster critical thinking and assure development of basic learning skills. PHC has done this by supporting a series of statewide conferences on humanities education. It has also offered through its Phaedrus grants some support for innovative programs and teacher-training workshops. As a result of the Council's funding, several districts have introduced social studies units on the Holocaust and many systems have developed local history research programs.

Much more can be said about the enlarging vision of the state humanities councils. What needs to be said here is that this enlargement of vision has been accompanied by steadily diminishing resources. There is far more to do and far less with which to do it. Since 1980, federal support has decreased by over 30% as a result of inflation, and, in addition, states have experienced an absolute decrease in support. The Pennsylvania Humanities Council, for example, is presently receiving $104,000 less in outright funds than in 1980.

As a populous state, we are affected by this problem more than many. Present funding formulas radically discriminate against states with large populations. We receive, for example, less than one-tenth per capita as much funding as our sister state of Delaware, and one-thirtieth as much as Alaska, and the situation is worse for New York and California. This is simply unjust. We feel strongly that a re-authorization should include a provision for righting the inequity in funding experienced by the state humanities councils of the larger states. At the same time, we feel strongly that the total funding for NEH and the state humanities councils should be increased to bring real funding levels up to the pre-inflation value of the 1980 appropriations, and to support the expanding goals of the states humanities councils.

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The following are our comments on specific amendments of the state bill on re-authorization::

1. (Section 3, amending Section 7(a)(2)(B)(i): Increasing the number of gubernatorial appointees to each humanities council from 4 to 6

We have been well served by gubernatorial appointees in the past, and fully appreciate the intent of this provision to associate the councils more closely with the government of their states. We must, however, argue against this measure for the following three reasons:

a) We estimate that each Council member represents an annual cost of $1,000 to $1,500 for Council meetings, mailings, and other expenses. Increasing the number of Council members at a time of constricting resources places the state humanities councils under a considerable burden.

b) The gubernatorial members are not chosen according to the criteria used to select other members: they need not be representative of geographic areas, intellectual disciplines, and so on. An increase in the renks of gubernatorial members would limit councils' capacity to represent demographic concerns.

c) The intent of associating state governments with state humanities councils has a great deal of merit. Certainly, the state governments need encouragement to make some gestures in that direction. Thus far, only four state governments directly contribute to the work of their state humanities councils. A financial carrot such as a special challenge grant might prompt more state involvement than would a requirement for additional gubernatorial appointments.

2. Section 4, amending Section 8(b):
Adding "broad knowledge of, or expertise in, the humanities" as a criteria for selection of members for the national Council

This seems quite appropriate.

3. Amendment of Section 11(a)(2)(B) of the Act:
Allowing the subgrantees, as well as grantees, of NEH to certify gifts for general matching

This has long been sought by the state humanities councils, because some donors cannot or will not make gifts to a humanities council, but will contribute readily to a local organization sponsoring a Council-funded program. We would like to point out that U.S. Treasury funds need to be increased, not decreased, to take full advantage of the increasing willingness of the private sector to support projects funded by state humanities councils.

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Our comments with regard to general levels of support for NEH and the state humanities councils have been given above. In addition, Representative Williams has asked for our comments on a number of other topics pertinent to re-authorization.

1) Promoting Scholarship and the Humanities

NEH has continued to provide excellent support for scholarship and the humanities in the nation. We note, however, with concern a tendency in recent years for NEH to award considerable sums to organizations of the same political persuasion as the Administration. This appearance of bias threatens the Endowment's well-earned reputation for non-advocacy and objective scholarship. We are also concerned that NEH, in its grant award programs, has tended in recent years to define the humanities in highly traditional and sometimes rigidified terms while discounting the humanities' significance as an active agent for thought on contemporary problems.

2. The Humanities Throughout the Education Cycle

As indicated above, we believe that NEH and the state humanities councils can make a serious contribution to the vitality of our education system. NEH's training institutes are a step in this direction. A comprehensive study by NEH, with due regard to the potential role of the state humanities councils, needs to be made to explore the possibility of a more integrated and comprehensive contribution to the education system. Thus far, NEH's contribution has been piecemeal, although in some instances highly effective. Several state humanities councils have played an important role in their states in integrating state resources and focusing thinking on their education system.

3. The Increasing Roles of Minority and Women Scholars

Despite several decades of progress, many educational and research institutions have failed to provide adequate positions of responsibility for quality minority and women scholars. We believe that the inclusion of these scholars in the organizations implementing NEH funding should be a criterion for awards.

4. Promotion of Adult Education

We believe that NEH and the state humanities councils could do far more in promoting adult education by: a) encouraging the development of programs which take into account the special characteristics of the adult learner, and promoting the further development of adult education theory; and b) providing ongoing support to tuition-dependent institutions that conduct education programs for adult learners. Because adult students often lack the time to take the number of programs required for student tuition loans, special program and development funds are needed by institutions that offer adult education classes. The latter activity, in particular, would require additional funds.

5. Definition of Scholarship and Specifically, Humanities Scholarship

In addition to our comments under #1 above, we believe that NEH and the state humanities councils have made considerable progress in offering interdisciplinary studies. The area of international education and programs has lagged considerably behind and needs to be encouraged.

6. Over-emphasis on White, Western European Culture

This is clearly a problem of American scholarship and education generally, which needs to be met creatively by NEH and the state humanities councils.

7. __Preservation of Books, Manuscripts, Artifacts__

This is an area of increasing concern for the Pennsylvania Humanities Council and many of the constituency groups it serves. The Commonwealth's historical societies, museums and archives face increasing economic burdens in their efforts to compile and maintain historically valuable publications and artifacts. Energy costs, personnel expenses, and physical plant requirements are putting irreplaceable materials at risk. In recent months, PHC has funded two public conferences on this issue. Some federal resources are needed to develop policies and identify efficient storage and retrieval practices.

I thank you for this opportunity to testify.

Report to the People 1982-1984

PENNSYLVANIA
HUMANITIES
COUNCIL

Message From
The Chairman

During the two-year period covered in this report, the Council moved decisively to assume a position of leadership as the Commonwealth's advocate for the humanities. A four-fold increase in private gifts allowed PHC to increase the scope of funding for public projects. The Council conducted ***Humanities Institutes*** on Corporate Responsibility and Public Education, and established a ***Humanist of the Year Award***, honoring Vartan Gregorian in 1983 and James Walton in 1984. We established a ***Media Excellence Prize***, launched travelling exhibits through our ***Humanities on View*** program, and provided important publications to encourage the creation and use of quality media products in the humanities. We began a six-part ***Our Written Legacy*** program on the U.S. Constitution and initiated eight regional programs as part of PHC's ***Year of the Pennsylvania Writer***. These special statewide Council-conducted projects testify to the enormous energy of the Council during this period. Whereas in 1982 the Council had just begun to see its role as an active initiator of humanities projects, by the end of 1984 PHC was administering such programs on a regular basis.

By the end of this report period, we could foresee uninterrupted growth both in the size of the Council's funding and in the scope and complexity of its active programs. However, cuts in our federal budget, which first took effect after November 1, 1984, threaten to erode this progress unless the Council can recoup the lost funds through increased private support. This is the challenge before us: not only to do the work we have been doing, and do it better, but to make our work known and appreciated by those who care for the humanities and see them as vital to the life of the Commonwealth.

Philip B. Hallen

Philip B. Hallen

Message From
The Executive Director

The vitality of the humanities represents a litmus test for the quality of our society. Where the humanities are truly appreciated by our citizens, and applied by them to their daily lives, where humanistic considerations are brought to bear on their public decisions, we have a society which is striving for the best.

The aim of the Pennsylvania Humanities Council is to help create such a society here in the Commonwealth, to work cooperatively with the hundreds of fine colleges, museums, libraries, historical societies, citizens' groups and cultural organizations which are engaged as we are in enhancing the quality of life. Our challenge is to create the kind of society we all want to live in—a society which, generations from now, may be remembered for those very qualities we are striving to achieve.

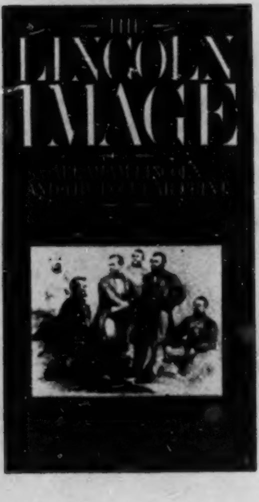
Craig R.

Craig R. Eisendrath

PHC Special Programs

MEDIA EXCELLENCE AWARD
The Council established a State-wide competition for a Media Excellence Award which it bestowed on the makers of "Small Happiness: The Women of Long Bow Village," a film about new roles for women in a traditional rural Chinese village. The program examines universal issues regarding marriage, family and work.

THE U.S. CONSTITUTION: OUR WRITTEN LEGACY
After almost two years of planning, the Council began implementation of a six-part plan leading to the 1987 Bicentennial of the U.S. Constitution. The plan consisted of an annual distinguished lecture and conference on the Constitution, reading/discussion groups, newspaper supplements, travelling exhibits, teacher training institutes, and Commonwealth Speaker presentations. In May of 1984, the plan was launched with a day-and-a-half workshop for 120 college professors and high school teachers at Constitution Hall in Philadelphia. The program, co-sponsored by the Pennsylvania Department of Education, introduced educators to "The Constitution: That Delicate Balance," a 13-part television series designed by Fred Friendly, formerly President of CBS News, and produced for broadcast by PBS. Three regional workshops with approximately 300 participants followed in November. This project was supported by a generous grant from the J. Howard Pew Freedom Trust.



The Pennsylvania Humanities Council
Statement of Revenues, Expenses and Fund Balances
For the Years Ended October 31, 1983 and 1984

	Total Funds 1984	Total Funds 1983
Revenue		
Grant Proceeds—National Endowment for the Humanities	$1,000,581	$ 872,243
Gift and Match Contributions	252,550	155,985
Other Grants and Gifts	91,557	37,965
Investment Income	9,252	4,371
Misc.	148	64
Total Revenue	1,354,088	1,070,628
Expenses		
Regrants	824,653	719,616
Speakers Bureau	31,857	31,017
PHC Programs	116,795	35,931
Operational Expenses	219,148	196,686
Program Development	81,473	82,653
Depreciation	4,086	
Total Expenses	1,278,012	1,065,903

PHC Special Programs

During the two-year period 1982 to 1984, the Council initiated a number of public humanities programs for Pennsylvanians. These took a variety of forms and involved the Council in cooperative efforts with many of the State's leading cultural, educational and historical institutions. Although some of the special programs were supported by funds and special awards from the National Endowment for the Humanities, most were made possible by contributions and grants from corporations, foundations and individuals. Several of these PHC programs were designed to last for prolonged periods of time and, in 1985, were still in progress.

THE TREATY OF PARIS
In cooperation with the National Committee for the Bicentennial of the Treaty of Paris, the Council initiated a program which brought 50 lectures, 12 study groups, 105 exhibits and a series of newspaper articles on American diplomacy from 1783 to 1983, to communities in every region of the State. These programs commemorated the Treaty of Paris, which ended the Revolution in 1783 and established the status of the United States as a national entity within international law. The program, which was also conducted by five other state humanities councils, was supported by a grant from the National Endowment for the Humanities.

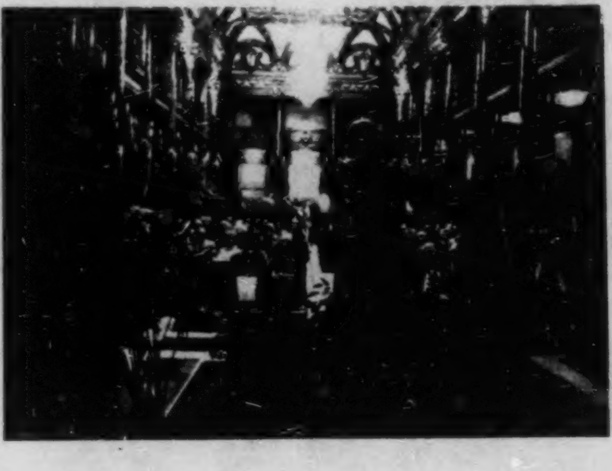
HUMANITIES ON VIEW
The Council established a program of travelling exhibits that circulate through State libraries and historical societies. The first two—"*Richmond Lattimore: Classics in Our Time*" and "*William Penn*"—are already in circulation and are scheduled to visit Pennsylvania's 28 library districts over the next five years. Two others—"*The First Pennsylvanians*" and "*Jazz in Pittsburgh*"—will be introduced in 1985. Humanities on View exhibits are designed to last five to ten years and are created with the help of private gifts and foundation grants. As we secure additional funds, PHC will produce copies of the exhibits for presentation in schools and public buildings.

PHC MEDIA COLLECTION AND MEDIA RESOURCE PUBLICATIONS
The Council arranged to have its extensive collection of Council-funded media programs circulated by the Pennsylvania Public Libraries Film Center. It also produced two important publications, the *Pennsylvania Media Arts Resource Directory* and *Projecting Ideas*, a manual of how to identify, obtain and use humanities media products for public programs.

HUMANITIES INSTITUTES
In 1983 and in 1984, the Council conducted institutes for the State's leadership in the areas of Corporate Responsibility and in Education. These day-and-a-half retreats featured round-table discussions conducted on the Aspen Institute model and included specially edited books of readings. Each institute was attended by chief executives of leading corporations, college presidents, heads of foundations, key government people, and other State leaders.

HUMANIST OF THE YEAR AWARD
The Council established a prestigious award for a person who has advanced the humanities within the State. The first award, in 1983, went to Vartan Gregorian, a former Provost of the University of Pennsylvania and a former Council member, and now President of the New York Public Library; the second, in 1984, went to James Walton, retiring head of the Carnegie Institute and Library in Pittsburgh.

CONFERENCE ON ARTS AND HUMANITIES EDUCATION REQUIREMENTS
In 1984, the Council supported and helped organize a State-wide conference in Harrisburg of key educators to consider how to meet creatively the State's new requirement for two years of arts and humanities instruction in Pennsylvania's secondary schools.



PHC Grant Programs

One of the principal tasks of the Council is to support public programs in the humanities for the benefit of the citizens of Pennsylvania. During 1982-1984, the Council awarded grants totaling approximately $1,799,500 to non-profit institutions and non-federal public agencies. Of these awards, $863,600 was in outright funds and $350,963 was in Treasury funds that were matched by approximately $584,937 in gifts from corporations, foundations, a variety of other organizations, and individuals.

FUNDING SOURCES

The Pennsylvania Humanities Council receives a basic public programming grant from the National Endowment for the Humanities every two years. This grant is then disbursed on a competitive basis by the Council through a grant review process. Funds which come directly to the Council from the Endowment are usually dispensed as outright cash grants to non-profit organizations. In addition, the Council receives, on a contingency basis, Federal funds which it disperses as matching grants for gifts given by third-party donors such as corporations or foundations. The ratio of private gift to PHC's match varies according to project size and scope.

GRANT CATEGORIES

Humanities in Contemporary Life Grants support conferences, symposia, film and discussion series, adult study programs, exhibits, festivals and other humanities events.

Media Grants support scripting, production and distribution of films, video programs, radio and slide/tape projects which treat the humanities and have relevance to life in the Commonwealth.

Consulting Humanist Grants support extended working relationships between humanists and non-profit groups or institutions, such as hospitals, public television stations, community centers, and historic sites; the consultants' services are provided on a full-or part-time basis, from one to twelve months.

Phaedrus Grants support the development of curricular innovations by groups outside the school system, cooperative arrangements between schools and colleges, and conferences to assess and improve the quality of education.

Mini-Grants of up to $1,000 of outright funds and $5,000 of gift-and-matching funds support public humanities programs across the entire spectrum of Council funding.

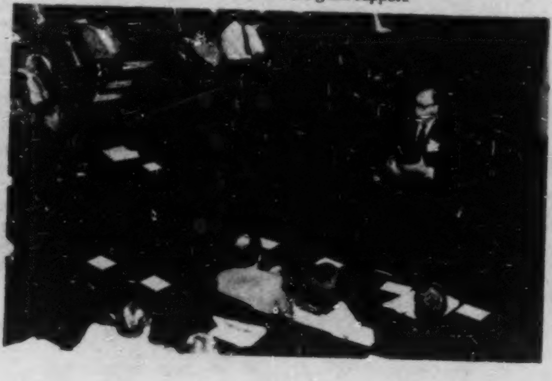
Planning Grants of the same size as mini-grants support the planning of public humanities programs by groups that cannot afford the expenses of planning a major humanities program.

The Commonwealth Speakers Program, formerly called the Invitational Humanist Program, enables distinguished Pennsylvania humanists to make public presentations on their fields of inquiry. Local sponsors provide the time, place, audience and publicity, and the Council provides for the expenses of the humanist.

Mid-Atlantic States Program Grants are given to support programs designed for several or all members of the Mid-Atlantic Humanities Consortium, a group including the state humanities councils of Delaware, the District of Columbia, Maryland, New Jersey, New York and Pennsylvania.

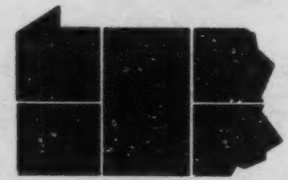
Classroom Projects on the U.S. Constitution grants of up to $500 to support elementary and secondary school programs that would enhance students' understanding of the U.S. Constitution.

Humanities on the Go Grants support tours of exemplary programs and exhibitions that were developed with PHC grant support.



PHC PROGRAMS 1982—1984

Conferences, exhibitions, lectures, broadcasts, public meetings & special events in communities throughout the state . . .



SOUTHWEST—
Program Grants

AD HOC COMMITTEE—Pittsburgh *"An Audience for the Arts"* $900

AD HOC COMMITTEE FOR GEORGE ORWELL DAYS, PITTSBURGH 1984—Pittsburgh *"George Orwell Days, Pittsburgh 1984"* $6,000/$4,000 G&M

ALLEGHENY INTERMEDIATE UNIT—Pittsburgh *"Partners in the Community"* $3,865

AMERICAN IBSEN THEATER, INC.—Pittsburgh *"Ibsen Symposium"* $4,850/$12,500 G&M

ASSOCIATED ARTISTS OF PITTSBURGH—Pittsburgh *"75 Years of Pittsburgh Art, Its Influences"* $5,000/$10,000 G&M

CARNEGIE MUSEUM OF NATURAL HISTORY—Pittsburgh *"An Exhibit: Pittsburgh: The Growth of a City"* $12,000 G&M

CENTER FOR ADVANCED RESEARCH IN PHENOMENOLOGY, INC.—Pittsburgh *"Research Conferences on: 'The Practice of Research in the Human Sciences' and 'American Pragmatism in Relation to Continental Phenomenology' "* $5,000 G&M

"Conference on 'Dilthey and Phenomenology' " $1,000

CENTER FOR COMMUNITY AFFAIRS OF INDIANA UNIVERSITY OF PA—Indiana *"The Second Annual Conference on Industry and Society"* $9,932/$9,400 G&M

CHRONIC ORGANIC BRAIN SYNDROME SOCIETY OF PENNSYLVANIA—Pittsburgh *"Concerning Aging: Responsibilities vs. Realities"* $7,610/$6,000 G&M

FOLK HERITAGE INSTITUTE—Glenville *"Bards from the Past as a Link to the Present"* $800

GREENE COUNTY HISTORICAL MUSEUM—Waynesburg *"Greene County Lifestyles: Then and Now"* $5,176

"Appalachian Oral Heritage Workshops" $405

HARMONIE ASSOCIATES—Ambridge *"Uncovering Oekonomie"* $6,475

HISTORICAL SOCIETY OF WESTERN PENNSYLVANIA—Pittsburgh *"Documenting Local History: Pittsburgh & Allegheny County"* [illegible]/[illegible] G&M

"Visions of Change: Blacks in Pittsburgh, 1750-1940" $10,975/$3,200 G&M

INDIANA UNIVERSITY OF PENNSYLVANIA—Indiana *"Reproduction of Video Materials for Documentary on Steel in Pennsylvania"* $600

C.G. JUNG EDUCATION CENTER OF WESTERN PENNSYLVANIA—Pittsburgh *"Public Lecture by Dr. James Hillman—Return of the Soul to the World"* $696

LAUREL SENIOR HIGH SCHOOL—New Castle *"The U.S. Constitution 'A Living Law' "* $204

LEAGUE OF WOMEN VOTERS—Pittsburgh *"The Pittsburgh Experience: A Look at Ethnic Neighborhoods"* $1,000

MATTRESS FACTORY—Pittsburgh *"Performance and Installation. New Directions in Contemporary Art"* $850

DASSA McKINNEY ELEMENTARY SCHOOL—West Sunbury *"Constitutional Capers—An Educational Game"* $350

MON VALLEY UNEMPLOYED COMMITTEE—McKeesport *"Women of Steel Video Project"* $9,000/$16,000 G&M

"Women of Steel Video Project Planning" $1,000

ROBERT MORRIS COLLEGE—Pittsburgh *"The Pittsburgh Ethnic Experience: Unity Out of Diversity"* $12,000/$1,600 G&M

MOUNT ALOYSIUS JUNIOR COLLEGE—Cresson *"Humanities Residency: Francis Fortier, Violinist"* $500/$800 G&M

MOUNT PLEASANT SCHOOL DISTRICT—Mount Pleasant *"Exploration of U.S. Constitution and Law Today"* $175

NORWIN SENIOR HIGH SCHOOL—North Huntingdon *"Experiencing the Constitution"* $359

OZANAM CULTURAL CENTER—Pittsburgh *" 'Conversations About the Hill', an Oral History Project' "* $10,000/$29,310 G&M

PENNSYLVANIA ETHNIC HERITAGE STUDIES CENTER—Pittsburgh *"Ethnicity and Adaptation in a Small Town: Social History of the Jewish Community of Johnstown, PA 1880-1980"* $10,100/$6,800 G&M

PIECE OF THE HUNK PUBLISHERS, INC.—Pittsburgh *"Steel Valley Stories"* $20,000 G&M

"Worker-Writer Workshops" $3,836

PITTSBURGH ACTION AGAINST RAPE—Pittsburgh *"Rape: Not A Crime of Passion"* $5,000

PITTSBURGH CENTER FOR THE ARTS—Pittsburgh *"Shifts to Post-Modernism: A Return to Humanism in the Arts"* $6,350/$5,280 G&M

PITTSBURGH FILM-MAKERS, INC.—Pittsburgh *"Voices from a Steel Town"* $1,000

RIVERVIEW CHILDREN'S CENTER—Verona *"Riverview Children's Center Museum Project"* $13,000/$4,960 G&M

SILVER EYE PHOTOGRAPHIC WORKSHOP—Pittsburgh *"The Life and Works of W. Eugene Smith: A Lecture by Jim Hughes"* $800

THE TRAVELLING TROUPE—Pittsburgh *"The Pittsburgh Playhouse Travelling Troupe In-School Program"* $8,000/$3,200 G&M

UNITED JEWISH FEDERATION OF GREATER PITTSBURGH—Pittsburgh *" 'The Full Life' Family Festival in Honor of the Elderly"* $5,000 G&M

"The Legacy of German Jewry" $1,000/$4,200 G&M

UNITED METHODIST CHURCH OF CARMICHAELS—Carmichaels *"Focus on the Family by James C. Dobson, Ph.D."* $600

UNIVERSITY OF PITTSBURGH—Pittsburgh *"Jews in Germany under Prussian Rule"* $1,000/$5,000 G&M

"Year of the Pennsylvania Writer Planning" $1,000

"Year of the Pennsylvania Writer" $20,920/$15,200 G&M

UNIVERSITY OF PITTSBURGH AT JOHNSTOWN—Johnstown *"Johnstown at Work: Photographic Exhibit"* $1,000

UNIVERSITY OF PITTSBURGH STEPHEN FOSTER MEMORIAL—Pittsburgh *"Western Pennsylvania's Heritage of Music Making in the Home"* $6,282/$2,400 G&M

"Western Pennsylvania's Heritage of Music Making in the Home" $1,000/1,600 G&M

WESTMORELAND ARTS AND HERITAGE FESTIVAL, INC.—Greensburg *"Living Roots"* $9,870 G&M

WESTMORELAND-FAYETTE HISTORICAL SOCIETY—Scottdale *"Going Home"* $640

WHITEHALL INTERMEDIATE HIGH SCHOOL—Pittsburgh *"The Living Constitution"* $500

Commonwealth Speaker Grants

llegheny Intermediate Unit—*Pittsburgh*
eaver Campus, Penn State University—*Monaca*
edford Springs Festival—*Bedford Springs*
lair Art Extension, S.A.M.A.—*Hollidaysburg*
alifornia University of Pennsylvania—*California*
ambria County Historical Society—*Ebensburg*
Cambria County Library—*Johnstown*
Carlow College—*Pittsburgh*
Community College of Allegheny County—*Pittsburgh*
Duquesne University—*Pittsburgh*
Greater Pittsburgh Camp Fire—*Pittsburgh*
Greene County Historical Museum—*Waynesburg*
Historical Society of Western Pennsylvania—*Pittsburgh*
Indiana University of Pennsylvania—*Indiana*
Jewish Genealogical Society—*Pittsburgh*
Johnstown Extension, S.A.M.A.—*Johnstown*
Johnstown YWCA—*Johnstown*
Margaret Milliones Middle School—*Pittsburgh*
Mercy Hospital—*Johnstown*
North Hills N.O.W.—*Bradford Woods*
Oakland Women's Center—*Pittsburgh*
Pennsylvania College English Association, IUP—*Indiana*
Pittsburgh Center for the Arts—*Pittsburgh*
Pittsburgh Theological Seminary—*Pittsburgh*
St. Francis College—*Loretto*
Social Studies Teachers of Pittsburgh Diocese—*Pittsburgh*
Society for Collegiate Journalists—*Clarion*
Tifereth Israel Sisterhood—*New Castle*
Unemployment Task Force of Trinity Synod—*Pittsburgh*
Uniontown Jewish Community Center—*Uniontown*
University of Pittsburgh at Johnstown—*Johnstown*
Washington & Jefferson College—*Washington*
Westminster College—*New Wilmington*
Women's History Week Coalition—*Pittsburgh*

Treaty of Paris Programs

Altoona Public Library—*Altoona*
Apollo Memorial Library—*Apollo*
ARIN Intermediate Unit/Indiana University—*Indiana*
Avalon Public Library—*Avalon*
Baldwin Borough Public Library—*Pittsburgh*
Beaver Area Heritage Foundation—*Beaver*
Beaver County Historical and Research Foundation—*Beaver*
Brentwood Library—*Pittsburgh*
Burrell Township Library—*Black Lick*
Butler Area Public Library—*Butler*
Butler County Community College—*Butler*
Cambria County Library—*Johnstown*
Carnegie Free Library—*Beaver Falls*
Carnegie Free Library—*McKeesport*
Carnegie Free Library—*Midland*
Chartiers-Houston Community Library—*Houston*
Donora Public Library—*Donora*
Finleyville Area Library—*Finleyville*
Fort Roberdeau—*Hollidaysburg*
Indiana County Historical Society—*Indiana*
Kittochtinny Historical Society—*Fayetteville*
Meyersdale Public Library—*Meyersdale*
Monessen Public Library—*Monessen*
New Castle Public Library—*New Castle*
Peter's Creek Historical Society—*Finleyville*
Pittsburgh Center for the Arts—*Pittsburgh*
Uniontown Public Library—*Uniontown*
Western Pennsylvania Historical Society—*Pittsburgh*
Westmoreland County Historical Society—*Greensburg*

EATON CORP.
AT HOME
IN PHILA.

NORTHWEST—
Program Grants

AAUW—Erie *"Peace Child"* $1,000

FLAGSHIP NIAGARA LEAGUE—Edinboro *"Instruction Guide for Volunteer Guides, U.S. Brig 'Niagara' "* $670

MERCYHURST COLLEGE—Erie *"Chautauqua on the Hill"* $5,600/$14,495 G&M

PENNSYLVANIA STATE UNIVERSITY—The Behrend College—Erie *"Orwell's 1984—Prophecy or Fantasy?"* $1,000

PRESERVATION PROJECT OF ERIE—Erie *"Walking Tour Brochure of Historic Erie"* $926

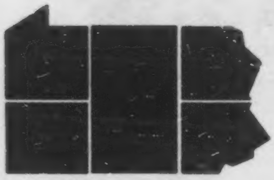
Commonwealth Speaker Grants

Allegheny College—*Meadville*
Edinboro University—*Edinboro*
Erie AAUW—*Erie*
Friends' Memorial Library—*Kane*
Mercyhurst College—*Erie*
Pennsylvania Association of Specialists on Aging—*Erie*
Parker Dam State Park—*Penfield*
Titusville Rotary Club—*Titusville*
University of Pittsburgh at Bradford—*Bradford*

Treaty of Paris Programs

Benson Memorial Library—*Titusville*
Buhl Henderson Library—*Sharon*
Cameron County Library—*Emporium*
Clarion County Historical Society—*Clarion*
Elk County Historical Society—*Ridgway*
Erie County Historical Society—*Erie*
Erie County Library System—*Erie*
Greenville Area Public Library—*Greenville*
Grove City Community Library—*Grove City*
Tionesta Public Library—*Tionesta*
Waterford Public Library—*Waterford*
YWCA of Meadville—*Meadville*

PHC PROGRAMS 1982—1984



CENTRAL—
Program Grants

ALBRIGHT COLLEGE—Reading *"The Constitution at 200 and Beyond: The Bond Between Citizens and their Government"* $997

"Exploring the New Feminist Scholarship" $1,000

AAUW—Harrisburg *"Silhouettes: Women of Harrisburg Remembered"* $1,000

BOYERTOWN AREA MINISTERIAL ASSOCIATION—Boyertown *"A Light in Penn's Woods—Part IV"* $1,000

CENTER FOR THE STUDY OF THE CONSTITUTION—Carlisle *"The Functions of the Executive: A Public Forum"* $2,360

"Statesmanship and the Constitution: A Symposium" $1,000

CHISUK EMUNA CONGREGATION—Harrisburg *"The Jewish Community of Central Pennsylvania: A Cultural History"* $1,000

CRISPUS ATTUCKS ASSOCIATION—York *"Tracing This Town's Trail"* $984

DAUPHIN COUNTY LIBRARY SYSTEM—Harrisburg *"Black Profiles"* $1,000

"Planning a Center for Pennsylvania Culture" $900

DEMUTH FOUNDATION—Lancaster *"Demuth Centennial Symposium"* $1,000

DICKINSON COLLEGE—Carlisle *"The Art and Craft of the Book: A Celebration"* $4,248/$1,600 G&M

"Etruscan Pottery: The Meeting of Greece and Etruria" $7,900

"Symbolism and Symbolists (Symposium, Musical Performance, Exhibition) Planning" $500

DICKINSON COLLEGE FINE ARTS DEPARTMENT—Carlisle *"Symbolism and Symbolists (Symposium, Musical Performance, Exhibition)"* $11,900

DOCUMENTARY RESOURCE CENTER—State College *"Pennsylvania Powertower Film"* $7,500/$7,500 G&M

"Postscript: A Discussion on the Resettlement of Indo-Chinese in Pennsylvania" $1,000

GETTYSBURG COLLEGE—Gettysburg *"By The People, For The People: Lincoln and the Printmakers' Art"* $10,000/$38,000 G&M

"Lincoln 175: Scholarship for the People" $550

GOVERNOR'S HERITAGE AFFAIRS COMMISSION—Harrisburg *"Southwestern Pennsylvania Ethnic and Folk Culture Resource Survey"* $512

"Continuation of Director of State Folklife Programs" $5,330

GRETNA PRODUCTIONS, INC.—Mt. Gretna *"Shaw Symposium '83: Proposals on the Shavian Marriage"* $610

HERSHEY MUSEUM OF AMERICAN LIFE—Hershey *"Electing the President"* $998

"Exhibit of Pennsylvania German Fraktur" $500

"Hershey, Pennsylvania: A Historical Perspective on 80 Years of Growth" $7,730 G&M

"Pennsylvania German Series of Events" $775

HISTORICAL SOCIETY OF YORK COUNTY—York *"Go to the Source"* $4,498

KUTZTOWN UNIVERSITY—Kutztown *"Pennsylvania Small Towns: Space, Time and Change"* $400

"Two Day Residency: Francis Fortier, Violinist" $2,000 G&M

MARTIN MEMORIAL LIBRARY—York *"An Evening with Joyce Carol Oates"* $650

"John O'Hara Festival" $700

PENNSYLVANIA ALLIANCE FOR ARTS EDUCATION—Harrisburg *"Arts/Humanities: A Pennsylvania Mandate"* $12,252

PENNSYLVANIA FEDERATION OF WOMEN'S CLUBS—Camp Hill *"Celebrate Women . . . 100 Years of Service Planning"* $1,000

"Celebrate Women—100 Years of Service" $40,000 G&M

PENNSYLVANIA HISTORIC AND MUSEUM COMMISSION—Harrisburg *"Teaching Pennsylvania Studies"* $700

PENNSYLVANIA PRESERVATION LEAGUE—Harrisburg *"18th Century Pennsylvania: The Humanist Paradise"* $1,000

PENNSYLVANIA STATE UNIVERSITY—University Park *"Cults"* $4,868

"Early Photography in Pennsylvania—A Symposium" $3,200

"1983 Distinguished Humanist: Vartan Gregorian" $974

"100 Years of Huckleberry Finn" $1,000

"Renaissance Festival" $1,000

"Year of the Pennsylvania Writer" $15,000/$4,000 G&M

TIOGA ASSOCIATION RECREATION, TOURISM—Wellsboro *"Storytelling in the Schools"* $4,450/$2,500 G&M

SCHOOL DISTRICT OF YORK—York *"The Storyteller: Cultural Link from Past to Present"* $1,000

SHIPPENSBURG UNIVERSITY—Shippensburg *"One Hundred Years of Mark Twain's Huckleberry Finn, 1884-1984"* $8,531

SOUTH CENTRAL EDUCATIONAL BROADCASTING COUNCIL Harrisburg *"One-Room School House"* $4,844/$1,600 G&M

SYMBRINCK ASSOCIATES, INC.—Williamsport *"Writing Seminar: Inmates Response to Crime and Punishment"* $6,250

WITF-TV—Harrisburg *"E Pluribus Unum"* $8,000/$4,000 G&M

WITF-FM—Harrisburg *"A Private Space: The Personal Diaries of Women"* $425

HUCKLEBERRY FINN SYMPOSIUM
October 3-5, 1984
SHIPPENSBURG UNIVERSITY

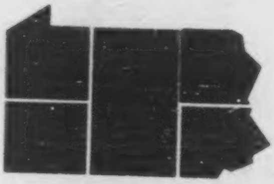
Commonwealth Speaker Grants

Albright College—*Reading*
American Association of Retired Persons #3452—*Williamsport*
American Business Women's Association—*Carlisle*
Bald Eagle Art League—*Williamsport*
Bald Eagle Folk Collective—*Lock Haven*
Bucknell University—*Lewisburg*
Capitol Campus, Penn State University—*Middletown*
Central Pennsylvania Festival of the Arts—*State College*
Coudersport Consistory—*Coudersport*
Dignity of Central Pennsylvania—*Harrisburg*
East End Association for Historic Preservation—*Carlisle*
Fulton County Historical Society—*McConnellsburg*
Gettysburg College—*Gettysburg*
Greening Life Community, Inc.—*Shermansdale*
Harrisburg Area Community College—*Harrisburg*
Himmelreich Memorial Library—*Lewisburg*
Historical Society of the Cocalico Valley—*Ephrata*
Huntingdon County Historical Society—*Huntingdon*
Indian Neck Folk Festival—*Chambersburg*
Junior League of Reading—*Reading*
Kettle Creek/Ole Bull State Parks—*Renovo*
Kutztown University—*Kutztown*
Lancaster Bible College—*Lancaster*
Lancaster County Library—*Lancaster*
Lock Haven University—*Lock Haven*
Lycoming College—*Williamsport*
Lycoming County Historical Society and Museum—*Williamsport*
Mansfield Area Friends for the Fourth—*Mansfield*
Mansfield University—*Mansfield*
Mont Alto Campus, Penn State University—*Mont Alto*
Mt. Caramel Lions Club—*Mt. Caramel*
Palmyra Area Senior High School—*Palmyra*
Parents Without Partners—*State College*
Pi Delta Phi, Albright College—*Reading*
Annie Helenbake Ross Library—*Lock Haven*
Rotary Club of Colonial Park—*Harrisburg*
Sabinsville Grange #989—*Sabinsville*
St. Paul A.M.E. Church—*Waynesboro*
Susquehanna University—*Selinsgrove*
Wilson College—*Chambersburg*
Williamsport Area Community College—*Williamsport*
York College—*York*

Treaty of Paris Programs

Adams County Historical Society—*Gettysburg*
Austin Area High School—*Austin*
Berks Community TV—*Reading*
Lillian Besore Library—*Greencastle*
Carlisle Area School District—*Carlisle*
Centre County Historical Society—*State College*
Cumberland County Historical Society—*Carlisle*
Dauphin County Library—*Harrisburg*
Ephrata Public Library—*Ephrata*
Fulton County Historical Society—*McConnellsburg*
Green Free Library—*Wellsboro*
Halifax Area High School—*Halifax*
Alexander Hamilton Library—*Waynesboro*
Hanover Area Historical Society—*Hanover*
Juniata College—*Huntingdon*
Lancaster County Chapter, Sons of the Revolution—*Lancaster*
Lancaster County Library—*Lancaster*
Lebanon County Library—*Lebanon*
Lewis Memorial Library—*Ulysses*
Middletown Area Historical Society—*Middletown*
Millersburg/Upper Paxton Historical Society—*Millersburg*
Packwood House Museum—*Lewisburg*
Pennsylvania Department of Education—*Harrisburg*
Shamokin and Coal Township Public Library—*Shamokin*
Shippensburg Public Library—*Shippensburg*
Tri Valley Library—*Valley View*
Womelsdorf Community Library—*Womelsdorf*

Treaty of Paris 1783



NORTHEAST—
Program Grants

AAUW—Towanda *"Towanda Wysox Bridge Local History Project"* $1,000

CEDAR CREST COLLEGE—Allentown *"Directions for Women in the 1980's"* $1,000

EVERHART MUSEUM—Scranton *"Scranton: A Visible Heritage"* $750

FELLOWSHIP OF RECONCILIATION—Scranton *"What's In It For You? Impact of the Arms Race on North Eastern Pennsylvania"* $625

HAWK MOUNTAIN SANCTUARY ASSOCIATION—Kempton *"Changing Perceptions of Birds of Prey in Art and Literature"* $1,030/$4,850 G&M

JEWISH COMMUNITY CENTER—Scranton *"The Relationship between Judaism and Christianity Through the Ages: What are the common grounds?"* $1,000

JEWISH FEDERATION—Allentown "Holocaust Education—Teacher Enrichment and Community Awareness" $7,200

KEYSTONE JUNIOR COLLEGE—LaPlume *"Vietnam: Retrospect and Consequence"* $5,000

KING'S COLLEGE—Wilkes-Barre *"No Second Chances"* $14,950/$16,000 G&M

"The Centralia Contradiction: The Pleasure and Pain of Small Town Life—A Humanist's View" $10,672/$1,000 G&M

"Pacem in Terris Comes of Age" $950

LACKAWANNA HUMANITIES COUNCIL—Scranton *"Remembering Warsaw: The 40th Anniversary of the Warsaw Ghetto Uprising"* $750

LEHIGH UNIVERSITY ART GALLERIES WOMEN'S CAUCUS FOR ART—Bethlehem *"WCA '84"* $500

LEHIGH VALLEY HOSPITAL CENTER—Allentown *"Development of a Bioethical Awareness Process"* $5,240/$5,094 G&M

PHC PROGRAMS 1982—1984

MARYWOOD COLLEGE—Scranton *"Prison Humanities Program"* $3,690

MAUCH CHUNK HISTORICAL SOCIETY & LEHIGH UNIVERSITY ART GALLERIES—Jim Thorpe *"Tourists in An Industrial Scene: Mauch Chunk PA Travelling Exhibit"* $775

MISERICORDIA, KINGS AND MARYWOOD COLLEGES, UNIVERSITY OF SCRANTON—Scranton *"Justice and Peace Week: Presentation by Sr. Carol Rittner"* $800

MISERICORDIA COLLEGE—Dallas *"A Window on the World"* $6,603/$1,600 G&M

MONROE COUNTY HISTORICAL SOCIETY—Stroudsburg *"Samplers & Beyond"* $903

PA CHAPTER OF THE AMERICAN ASSOCIATION OF TEACHERS OF GERMAN, LAFAYETTE COLLEGE—Easton *"Current German Cinema"* $800/$1,600 G&M

SUN INN PRESERVATION ASSOCIATION, INC.—Bethlehem *"Toys, Trombones and Tavernkeepers"* $4,120

ST. STEPHEN'S EPISCOPAL CHURCH—Wilkes-Barre *"The Many Faces of Violence: Roots, Manifestations, and Alternatives"* $6,603/$960 G&M

WVIA TV/FM—Pittston *"The World of Sister Adrian"* $40,000 G&M

WVIA-TV—Pittston *"Lyman H. Howe: A Pennsylvania Moving Picture Pioneer"* $5,875/$7,200 G&M

Commonwealth Speakers Grants

AAUW—*Bloomsburg*
Bloomsburg University—*Bloomsburg*
Cedar Crest College—*Allentown*
Columbia Montour Women's Conference—*Bloomsburg*
East Stroudsburg University—*East Stroudsburg*
Easton YWCA—*Easton*
Eckley Miners' Village Associates—*Weatherly*
Friends of Towanda Public Library—*Towanda*
Hazleton AAUW—*Hazleton*
Hazleton Campus, Penn State University—*Hazleton*
Historic Easton, Inc.—*Easton*
Historical Society of Schuylkill County—*Pottsville*
Hoyt Library—*Kingston*
Keystone Junior College—*LaPlume*
King's College—*Wilkes-Barre*
Luzerne County Community College—*Nanticoke*
National Friends of Grey Towers—*Milford*
Northampton County Area Community College—*Bethlehem*
Osterhout Library (Friends of)—*Wilkes-Barre*
Pi Gamma Mu, Marywood College—*Scranton*
Sigma Pi Mu, Marywood College—*Scranton*
Sigma Tau Delta, Bloomsburg University—*Bloomsburg*
Teresa Maxis Center for Justice and Peace—*Scranton*
Wilkes-Barre Campus, Penn State University—*Wilkes-Barre*
Worthington Scranton Campus, Penn State University—*Dunmore*
Wyoming County Historical Society—*Tunkhannock*
Wyoming Historical and Geological Society—*Wilkes-Barre*

Treaty of Paris Programs

Easton Area Public Library—*Easton*
Hallstead Christian Academy—*Hallstead*
Hallstead Public Library—*Hallstead*
Hazleton Campus, Penn State University—*Hazleton*
King's College, Corgan Library—*Wilkes-Barre*
Lehigh County Historical Society—*Allentown*
Mauch Chunk Historical Society—*Jim Thorpe*
Monroe County Historical Society—*Stroudsburg*
Northampton County Community College—*Bethlehem*
Northampton County Historical Society—*Easton*
Northampton Township Free Library—*Richboro*
Pottsville Free Public Library—*Pottsville*
Sayre Public Library—*Sayre*
Schuylkill County Historical Society—*Pottsville*
Scranton Public Library—*Scranton*
Sun Inn Preservation Association—*Bethlehem*
Susquehanna County Historical Society—*Montrose*
Towanda Public Library—*Towanda*
Tuscarora Township Historical Society—*Laceyville*

SOUTHEAST—
Program Grants

AD-HOC COMMITTEE FOR SIMONE DE BEAUVOIR PROGRAM PLANNING—Philadelphia *"Her Life, Her Work, Her Influence"* $750

AFRO-AMERICAN HISTORICAL AND CULTURAL MUSEUM—Philadelphia *"In the Tradition: Black Music and the Black Community"* $6,000/$7,820 G&M

AGAPE DANCERS, INC.—Philadelphia *"Lenni Lenape Indians: A Regional Culture"* $6,625/$1,600 G&M

AMERICAN FRIENDS SERVICE COMMITTEE—Philadelphia *"Dr. Charlie Clements: An Odyssey of Conscience"* $5,000/$40,000 G&M

AMERICAN MUSIC THEATER FESTIVAL—Philadelphia *"American Music Theater: Past, Present and Future"* $725

AMERICAN POETRY REVIEW—Philadelphia *"Freedom and the Poet's Responsibility to Society"* $12,840/$4,900 G&M

AMERICAN SWEDISH HISTORICAL MUSEUM—Philadelphia *"Planning Project: Educational Programming by the American Swedish Museum"* $800

ANNENBERG CENTER OF THE UNIVERSITY OF PENNSYLVANIA—Philadelphia *"The Play's The Thing"* $1,000/$4,175 G&M

"Shakespeare's Word in Action" $3,400

ARTS COUNCIL YM/YWHA—Philadelphia *"Holocaust Remembrance Program"* $500

ATWATER KENT MUSEUM—Philadelphia *"Tales of the Great Migration"* $14,992/$30,000 G&M

BALCH INSTITUTE FOR ETHNIC STUDIES—Philadelphia *"The Third Wave: Soviet Jews in Northeast Philadelphia"* $5,822

BETA DELTA ZETA CHAPTER OF ZETA PHI BETA SORORITY—Philadelphia *"In The Tradition . . .' National Festival of Black Storytelling"* $12,209

BRYN MAWR COLLEGE—Bryn Mawr *"The Woman Suffrage Movement: Words and Deeds"* $8,048

"Women, Poverty and Policy" $4,830/$900 G&M

BUCKS COUNTY COUNCIL OF EXECUTIVES—Fairless Hills *"Beyond Violence: Conference on the Personal and Cultural Dimensions of Violence"* $1,000

"Empowerment—Personal Power, Community Coalitions and Societal Change" $1,000

BUTEN MUSEUM—Lower Merion *"A Celebration of Ceramics, 1700-1850: A Look at Pottery from Three Countries and the People Who Made and Used Them"* $1,000

"A Celebration of Ceramics, II & III: Human Forces and Ceramic Products" $4400

CENTER FOR ETHICS AND SOCIAL POLICY—Philadelphia *"The Textile Industry: From Kensington to Korea—A Case Study in International Economic Ethics"* $3,500/$3,350 G&M

CENTRAL HIGH SCHOOL—Philadelphia *"Not So Sudden Death"* $250

CHESTNUT HILL COLLEGE—Philadelphia *"A Model Literacy Program for Prisoners"* $375/$8,000 G&M

COMMUNITY COLLEGE OF PHILADELPHIA—Philadelphia *"Personal History and the History of Photography"* $1,000

CONTEMPORARY OPERA COMPANY OF AMERICA—Philadelphia *"Opera in America: A New Agenda"* $800

DANCE CONDUIT—Philadelphia *"Seeing Dance"* $500

"The Waldstein Sonata" $1,600 G&M

DOWNINGTOWN JUNIOR HIGH SCHOOL—Downingtown *"Project E.X.C.I.T.E. (Exploring Constitutional Insights Through Experience)"* $440

FIFTY-NINTH STREET BAPTIST CHURCH—Philadelphia *"Ethical Issues in Biblical Literature"* $500

FOOD AND ENERGY SYSTEMS, INC.—Philadelphia *"Row by Row"* $1,000

FOUNDATION FOR ARCHITECTURE—Philadelphia *"Publication/Information Piece"* $1,000

FOUNDATION FOR TODAY'S ART/NEXUS—Philadelphia *"Regarding Today's Art—Performance Art Seminar & Publication"* $5,000/$19,050 G&M

FRIENDS OF INDEPENDENCE NATIONAL HISTORICAL PARK—Philadelphia *"Delegates to the Constitutional Convention: Research in Progress"* $5,086

FRIENDS OF THE WOMEN'S BOOK CONNECTION—Philadelphia *"Goddesses, Films and Feminists: Four Lectures on Feminist Thought"* $1,000

GERMANTOWN HISTORICAL SOCIETY—Philadelphia *"Forgotten Images: Photography in Germantown 1850-1927"* $4,840/$4,000 G&M

GERMANTOWN THEATRE GUILD OF PHILADELPHIA—Philadelphia *"Emily Dickinson: A 19th Century Poet for Today"* $12,631

HARCUM JUNIOR COLLEGE—Bryn Mawr *"The Holocaust: Its Meaning for a Democratic Society"* $1,000

SUSAN HESS MODERN DANCE—Philadelphia *"Videotaping 'Five Evenings with American Dance Pioneers'"* $1,000

HILLTOP SCHOOL—West Chester *"Our Constitution in Action"* $265

HISTORICAL SOCIETY OF PENNSYLVANIA—Philadelphia *"History Forum"* $1,000

"History Forum" $1,000

IMMACULATA COLLEGE—Immaculata *"The Hispanic Response to Contemporary Education"* $4,380

INSTITUTE FOR THE STUDY OF CIVIC VALUES—Philadelphia *"The Conflicts in Values in National and Local Debates over Industrial Policy"* $1,000

INTERFAITH WITNESS FOR PEACE, ETC.—Philadelphia *"Teaching in a Nuclear Age"* $500

INTERFAITH WOMEN'S ALLIANCE FOR JOB EQUITY (WAJE)—Philadelphia *"Comparable Worth: The Issue of the '80's"* $915

INTERNATIONAL HOUSE—Philadelphia *"History through Film: Potential and Limits"* $1,000

"History through Film" $10,000/$5,000 G&M

JALAPA VIGIL FILM PROJECT—Philadelphia *"On the Border: An American Journey"* $5,000/$55,920 G&M

JEWISH CAMPUS ACTIVITIES BOARD—Philadelphia *"Jewish Women: Ancient Dreams, New Visions"* $6,518/$1,600 G&M

JAMES JOYCE FOUNDATION—Philadelphia *"James Joyce in Philadelphia"* $9,000/$3,807 G&M

LASALLE COLLEGE—Philadelphia *"Teaching Shakespeare through Performance: A Workshop for Secondary School Teachers"* $3,400

LASALLE COLLEGE WOMEN'S STUDIES PROGRAM—Philadelphia *"Reviewing our Past/Charting our Future: 15 Years of Feminist Thought and Action"* $4,545

LIBRARY COMPANY OF PHILADELPHIA—Philadelphia *"First American Editions"* $900

LINCOLN UNIVERSITY—Lincoln University *"Blacks in Dance Seminar II"* $1,000

LITERACY RESEARCH CENTER—Philadelphia *"Conference on 'The Future of Literacy in a Changing World'"* $4,000/$29,540 G&M

LONG BOW GROUP, INC.—Philadelphia *"Long Bow: The Transformation of a Chinese Village"* $38,549 G&M

LUTHERAN SETTLEMENT HOUSE WOMEN'S PROGRAM—Philadelphia *"Neighborhood Workshop Series: A Cultural Exchange"* $10,979/$800 G&M

MAYOR'S COMMISSION ON LITERACY IN PHILADELPHIA—Philadelphia *"Read to Learn: A Thirty Program Television Reading Series"* $993

MOONSTONE, INC.—Philadelphia *"Activating the Desire to Learn"* $4,200

"Alice in Wonderland Video" $1,000/$1,600 G&M

"Learning Enjoyed" $9,973 G&M

MOORE COLLEGE OF ART—Philadelphia *"The Heart of Creation: The Art of Martin Ramirez"* $13,333 G&M

MORRIS ARBORETUM—Philadelphia *"The Radical Victorians"* $1,000

NATIONAL COMMITTEE FOR INTERNATIONALIZING EDUCATION THROUGH SATELLITES—Philadelphia *"Satellite Education Project—German Pilot"* $1,600/$5,000 G&M

NATIONAL MUSEUM OF AMERICAN JEWISH HISTORY—Philadelphia *"An Empire of Their Own: The Jews of Hollywood"* $1,000/$2,000 G&M

"The American Response to the Holocaust" $8,783/$3,280 G&M

"When Hollywood Was In Philadelphia: A Portrait of Siegmund Lubin" $1,000

NATIONALITIES SERVICE CENTER—Philadelphia *"Ethnicity and Therapy"* $750

NORTH BRANDYWINE JUNIOR HIGH SCHOOL—Coatesville *"The Constitution—Yesterday and Today"* $460

OFFICE OF THE CITY REPRESENTATIVE—Philadelphia *"Year of the Pennsylvania Writer: Philadelphia Program"* $28,089

PAINTED BRIDE ART CENTER—Philadelphia *"Symposium New Music '84"* $1,000

PHC PROGRAMS 1982—1984

PALEY DESIGN CENTER OF PHILADELPHIA COLLEGE OF TEXTILES & SCIENCE—Philadelphia *"The Philadelphia System of Textile Manufactures"* $13,241

PENNSYLVANIA ACADEMY OF THE FINE ARTS—Philadelphia *"Arthur B. Carles: Painting with Color—A Symposium: Modernism in Philadelphia"* $1,000

PENNSYLVANIA PRISON SOCIETY—Philadelphia *"Prison Humanities Program"* $7,774/$30,500 G&M

"The Prison at Cherry Hill" $7,500/$30,860 G&M

PENNSYLVANIA PUBLIC RADIO ASSOCIATES, INC.—Philadelphia *"Pastime with Good Company"* $10,000/$6,400 G&M

"Pastime with Good Company Planning" $865

"Totally Wired Mark II" $24,000 G&M

PENNSYLVANIA STATE UNIVERSITY, KING OF PRUSSIA CAMPUS—King of Prussia *"Occupational History of Greater Wilkes-Barre"* $5,698/$7,520 G&M

PHILADELPHIA AREA CULTURAL CONSORTIUM—Philadelphia *"Lucretia Mott—Courageous Dissenter"* $10,330/$11,860 G&M

PHILADELPHIA ART ALLIANCE—Philadelphia *"Symbolism of Greek Mythology"* $996

"Women in the Arts: A Changing Perspective" $600

PHILADELPHIA CHAPTER OF EDUCATORS FOR SOCIAL RESPONSIBILITY—Philadelphia *"Reflections by an Endangered Species"* $10,600/$4,450 G&M

PHILADELPHIA COLLEGE OF ART—Philadelphia *"Concerning the Avant-Garde: Symposium"* $1,000

PHILADELPHIA COUNCIL FOR INTERNATIONAL VISITORS—Philadelphia *"Sacred Times, Sacred Places—Explorations in Comparative Religions"* $730

PHILADELPHIA DANCE ALLIANCE—Philadelphia *"Dance Film Festival"* $1,000

PHILADELPHIA JOBS IN ENERGY PROJECT—Philadelphia *"A Conference: Energy & Neighborhood Economic Development"* $750

PHILADELPHIA LESBIAN AND GAY TASK FORCE—Philadelphia *"Words"* $6,000/$10,000 G&M

PHILADELPHIA MUSEUM OF ART—Philadelphia *"Philadelphians and the China Trade, 1784-1840: Slide Tape"* $7,750

PHILADELPHIA WOMEN'S CABLE COALITION—Philadelphia *"Positive Visions: Exploring New Images of Women through Cable Television"* $9,000/$2,935 G&M

PRINTS IN PROGRESS—Philadelphia *"Through the Ages: Prints in Progress and the University Museum"* $1,000/$5,000 G&M

PUBLIC INTEREST LAW CENTER—Philadelphia *"Conference Title: Equality—An Evolving Concept: An Assessment of Access and Outcome"* $12,895/$15,000 G&M

RECONSTRUCTIONIST RABBINICAL COLLEGE—Wyncote *"Making It New: American Jewish Poets Confront Traditional Texts"* $5,000/$9,530 G&M

"What More Can Be Done? A Colloquium on Jews, Judaism and the Economic Crisis" $999/$1,600 G&M

RELACHE: THE ENSEMBLE FOR CONTEMPORARY MUSIC—Philadelphia *"Sound Posts: Perceptions on 20th Century Music"* $1,000

"The 1983 Festival of Contemporary Music" $1,000

Orwell.
A Challenge Our Times

ROSEMONT COLLEGE—Rosemont *"Orwell: Reflections on America, 1984—A Symposium"* $11,000/$5,120 G&M

ROSENBACH MUSEUM AND LIBRARY—Philadelphia *"Carried Away by Indians"* $1,000

SAINT GEORGE SCHOOL—Glenolden *"Learning About the U.S. Constitution"* $126

ST. MARIA GORETTI HIGH SCHOOL—Philadelphia *"The Constitution: Citizens Ignored Become Women Involved"* $500

SANE EDUCATION FUND OF PENNSYLVANIA—Philadelphia *"Fallout: The Citizens Movement Against Nuclear Weapons"* $4,000/$5,000 G&M

"Fallout: The Citizens Movement Against Nuclear Weapons" $11,000/$17,508 G&M

"Mushrooms: Nuclear War and the Imagination" $12,098/$19,533 G&M

SCENIC HILLS HOME AND SCHOOL ASSOCIATION—Springfield *"Community Resources—Making the Curriculum Real"* $13,000 G&M

"Focus on the Constitution" $500

SOCIETY HILL PLAYHOUSE—Philadelphia *"History Conveyed by Visual, Musical and Literary Images"* $500

"The American Folklore Express" $15,000

"Verse-Ability" $9,000/$5,000 G&M

TEMPLE UNIVERSITY—Philadelphia *"Conference on Latin America, The News Media, Latin American and the United States" $9,321*

"The Structuring of Liberty" $8,000/$12,000 G&M

TEMPLE UNIVERSITY AMERICAN STUDIES PROGRAM—Philadelphia *"Facing Nuclear Holocaust: Scientific, Historical, Fictional and Activist Perspectives"* $950

THEATER CENTER PHILADELPHIA—Philadelphia *"Dr. Maria Ley Piscator: The Interplay of Life and Art"* $1,000

"The Act of Creation: The Making of a Play" $1,000

"The Influences Redefining Black American Theater" $700

THIRD WORLD FILM & VIDEO ASSOCIATION—Philadelphia *"Discussion on Film"* $615

UNIVERSITY MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA—Philadelphia *"Buried Treasure"* $8,200/$5,778 G&M

UNIVERSITY MUSEUM INTERNATIONAL CLASSROOM—Philadelphia *"Mirrors of Culture: Four Teacher Workshops 1985"* $5,000

UNIVERSITY OF PENNSYLVANIA—Philadelphia *"Constitutional Radio Project: Feasibility Research"* $1,000

"Simone de Beauvoir: Her Life, Her Work, Her Influence" $10,000/$52,103 G&M

UNIVERSITY OF PENNSYLVANIA LAW SCHOOL—Philadelphia *"Health Care and Justice: Practicing in the Public Interest"* $6,500

"Individual and Community Empowerment through Public Interest Law" $8,000

VILLANOVA UNIVERSITY—Villanova *"Institutions, Normalization and Power"* $10,000/$10,000 G&M

WANAMAKER JUNIOR HIGH SCHOOL—Philadelphia *"A Study of the Edwin Forrest House: An Historic Landmark"* $634

WEST CHESTER UNIVERSITY—West Chester *"Computers and the Humanities in Schools and Colleges"* $925

WEST PHILADELPHIA EDUCATIONAL BROADCASTING CORPORATION—Philadelphia *"The Feminization of Poverty"* $4,160

WHYY, INC.—Philadelphia *"Medicine"* $50,000 G&M

WHYY-TV—Philadelphia *"Medicine Planning"* $1,000

"Still Philadelphia" $750

WHYY-FM—Philadelphia *"American Studies Association Biennial Convention"* $880

WIDOW AND WIDOWER COUNSELING & REFERRAL SERVICE, INC.—Philadelphia *"Humanistic Dimensions of Widowhood"* $2,614/$960 G&M

WOMEN IN DIALOGUE—Philadelphia *"The Ladies and the Mammies: Jane Austen and Jean Rhys"* $600

WOMEN'S BOOK CONNECTION—Philadelphia *"Feminism: Religion and Folklore: Two Reading-Discussion Groups"* $1,000

YM/YWHA ARTS COUNCIL—Philadelphia *"Jewish Film Festival"* $1,000

Commonwealth Speakers Grants

Alpha Sigma Nu, St. Joseph's University—*Philadelphia*
Balch Institute for Ethnic Studies—*Philadelphia*
Bensalem Branch Library—*Bensalem*
Bryn Mawr College—*Bryn Mawr*
Buxmont Unitarian Fellowship—*North Wales*
Chestnut Hill College—*Philadelphia*
Equal Opportunity Committee—*Philadelphia*
Forum Committee—*Kennett Square*
Gwynedd Mercy College—*Gwynedd Valley*
Historic Fallsington, Inc.—*Fallsington*
LaSalle College—*Philadelphia*
Levittown/Lower Bucks AAUW—*Levittown*
Library Company of Philadelphia—*Philadelphia*
Marple Public Library—*Broomall*
Nesbitt College, Drexel University—*Philadelphia*
Open Circle of Friends—*Telford*
Pennsbury Society—*Morrisville*
Philadelphia Drama Guild—*Philadelphia*
Pikeland Historical Society—*Phoenixville*
Reconstructionist Rabbinical College—*Wyncote*
Ridley Township Public Library—*Folsom*
Margaret Roper Forum—*Gladwyne*
Temple University Ambler Campus—*Philadelphia*
Temple University—*Philadelphia*
University of Pennsylvania—*Philadelphia*
Ursinus College—*Collegeville*
West Chester University—*West Chester*
West Philadelphia Regional Library—*Philadelphia*
Widener University—*Chester*
Wynnefield Cultural Discussion Club—*Merion*

Treaty of Paris Programs

Abington Friends School—*Abington*
American Association of University Women—*Philadelphia*
Bensalem Library—*Bensalem*
Bodine High School for International Affairs—*Philadelphia*
Bucks County Intermediate Unit #22—*Doylestown*
Chester County Historical Society—*West Chester*
Chestnut Hill College—*Philadelphia*
Coatesville Area Public Library—*Coatesville*
Colonial Philadelphia Historical Society—*Philadelphia*
Crosslands—*Kennett Square*
Delaware County Historical Society—*Chester*
English Speaking Union—*Philadelphia*
Friends of Independence National Park—*Philadelphia*
Germantown Historical Society—*Philadelphia*

RICHMOND LATTIMORE

CLASSICS IN OUR TIME

Harcum Junior College—*Bryn Mawr*
Haverford Township Free Library—*Havertown*
Haverford Township Historical Society—*Havertown*
Hill Top Preparatory School—*Rosemont*
Historical Society of Pennsylvania—*Philadelphia*
Holy Family College—*Philadelphia*
Media/Upper Providence Library—*Media*
Philadelphia Art Alliance—*Philadelphia*
Philadelphia Free Library Northeast Regional Branch—*Philadelphia*
Philadelphia Free Library Northwest Regional Branch—*Philadelphia*
Radnor Historical Society—*Wayne*
Ridley Township Library—*Folsom*
Star Publications—*Philadelphia*
Temple University—*Philadelphia*
Temple University Paley Library—*Philadelphia*
Union League of Philadelphia—*Philadelphia*
Valley Forge Historical Society—*Valley Forge*
Wolfsohn Memorial Library—*King of Prussia*
YWCA of Bucks County—*Langhorne*

OTHER LOCATIONS—

Program Grants

INSTITUTE FOR RESEARCH IN HISTORY—New York, NY *"Planning Grant for 'A Duet for Two Voices'"* $5,050

THE LABOR THEATER, INC.—New York, NY *"Realizations: Growing Old in America"* $4,500/$4,470 G&M

LIGHTBOUND PRODUCTIONS, INC.—Livingston, Montana *"Women and Agriculture"* $996

NATIONAL COMMITTEE FOR THE BICENTENNIAL OF THE TREATY OF PARIS—Washington, D.C. *"Teacher's Guide to Accompany Film on the Treaty of Paris"* $1,000/$5,000 G&M

WNET/13—New York, NY *"Thomas Eakins"* $80,000 G&M

PHC Partners in Support of The Humanities

Much of the Council's work relies upon support and assistance from individuals, corporations, organizations and foundations. Contributions of donated facilities, goods and services were valued at more than $1.8 million over the past two-year period. In addition to these in-kind contributions, the Council received $537,200 in cash as gifts for projects it sponsored or conducted during the period described by this report. The increasing involvement of private sector funding partners represents a 46.9 percent gain in non-public revenue. Designated gift-and-matching contributions, unrestricted donations and special program grant awards have helped the Council expand its programming throughout the Commonwealth.

We wish to thank the many hundreds of individuals and anonymous donors who have supported the Council and its programs over the past two years and indicate appreciation to the following benefactors:

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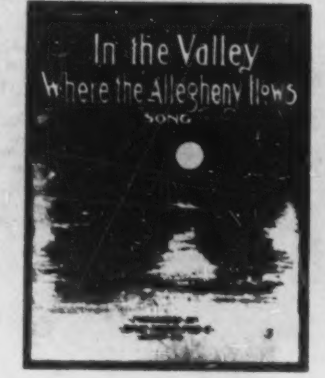

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Mansfield Chamber of Commerce
Mansfield University Fine Arts Series
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PPG Industries Foundation
William Penn Foundation
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Pennsylvania Council on the Arts
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Philadelphia Electric Company
Philadelphia Friends of the Reconstructionist Rabbinical College
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Philadelphia Women's Coalition
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Pittsburgh Foundation
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Westinghouse Electric Fund

Council Membership 1982-84

The Pennsylvania Humanities Council is governed by volunteer members who, with the exception of four gubernatorial appointees (indicated by an asterisk), serve for rotating four-year terms. Each year, the Council solicits and receives nominations for new members from the public. Council members are residents of the Commonwealth and represent either the disciplines of the humanities or the general interests of Pennsylvania's diverse regional, professional, and ethnic constituencies.

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Joseph Rhodes, Jr., *Pittsburgh*
Louise P. Ross*, *Philadelphia*
Joanne Ryan, *Philadelphia*
Nancy Tischler*, *University Park*
Ethel S. Walker, *Williamsport*
David G. Wilkins, *Pittsburgh*
Harris Wofford, *Philadelphia*

*Governor's Appointments
†Chairman 1982-84

In addition to some of our current Council members, the following members served on the Council during the 1982-84 granting period:

Blair Bice, *State College*
David Epperson, *Pittsburgh*
Sister Margaret Gannon, *Scranton*
Rita Glosser, *Johnstown*
Charles C. Kolb, *Erie*
F. David Martin, *Lewisburg*
Neil McNall, *University Park*
Cecile M. Springer, *Pittsburgh*
Emily Sunstein, *Philadelphia*
Orrin C. Suthern, II, *Lincoln University*
Emily Toth, *University Park*
Julius Uehlein, *Camp Hill*

Staff 1985

Craig R. Eisendrath, *Executive Director*
Carol Coren, *Associate Director*
Louis M. Silver, *Fiscal and Grants Officer*
Joseph J. Kelly, *Special Programs Officer*
Maria S. Pappalardo, *Administrative Associate*
Virginia Fahey, *Administrative Secretary*
Andrea Sisk, *Administrative Secretary*
Eleanor Blade, *Bookkeeper*

PHC Commonwealth Speakers

1982-84

W. Andrew Achenbaum, Ph.D.
Marshall J. Becker, Ph.D.
Walter M. Brasch, Ph.D.
Jean-Pierre Cap, Ph.D.
John D. Caputo, Ph.D.
Eton F. Churchill, M.F.A.
Elias S. Cohen, J.D.
David R. Contosta, Ph.D.
John L. Cotter, Ph.D.
Arleen B. Dallery, Ph.D.
Doris J. Dyen, Ph.D.
Tom Gerety, J.D., Ph.D.
James Y. Glimm, Ph.D.
Maurine W. Greenwald, Ph.D.
Ira Grushow, Ph.D.
Heinz K. Henisch, Ph.D.
John A. Hostetler, Ph.D.
Corinne A. Krause, Ph.D.
Stephen E. Lammers, Ph.D.
Emma J. Lapsansky, Ph.D.
Richard Law, Ph.D.
Diane Lesko, Ph.D.
Robert Lima, Ph.D.
Donald L. Miller, Ph.D.
Moylan C. Mills, Ph.D.
Sanford S. Pinsker, Ph.D.
John C. Raines, Ph.D.
Joseph J. Rodgers, Ph.D.
Philip T. Rosen, Ph.D.
Kenneth A. Thigpen, Ph.D.
Nancy M. Tischler, Ph.D.
John J. Turner, Ph.D.
Judith A. Vassallo, M.A.
Gilbert Ware, Ph.D.
Joseph R. Washington Jr., Ph.D.
Michael P. Weber, D.A.
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"We are entering an era where we need arching and bridging. Your task at the humanities councils is precisely to be able to transcend specialization alone, to overarch it, to make this a learning society . . . where education does not become a commodity for success in a job, but becomes a lifetime investment in one's humanity . . ."

*—Vartan Gregorian,
PHC Humanist of the Year, 1983*

PREPARED STATEMENT OF SUSAN E. PHILLIPS, INSTITUTE OF MUSEUM SERVICES

I want to thank the Committee for the opportunity to include my remarks in the record of this hearing. I have never written a letter to the editor nor participated in a debate; but neither have I seen more inaccuracies in one paragraph of text and I feel compelled to respond to the misleading statements contained in the testimony of Rowena Stewart concerning the Institute of Museum Services.

Let me address Ms. Stewart's claims.

1. "In this last review cycle, only one proposal, from a minority museum out of 14 submitted, received a grant."

This is not true statement. Many minority museums received funds from IMS. Only 1 Balck museum was funded this year. Furthermore, Ms. Stewart, though she had the information freely and cooperatively provided by this agency, fails to state that two of the 14 institutions to which she refers were rejected for cause. One institution received an adverse opinion from its auditors concerning the financial management of the institution. Should taxpayer funds be dispersed to an institution with a record of fiscal mismanagement? IMS final report requirements in the General Operating Support program are among the least onerous in government, and yet an additinal institution was disqualified because it failed, despite numerous telephone calls and letters, to submit a final report on a prior year's grant. Further, this institution failed to provide any financial information with its application, making the application incomplete. An additional institution, while reviewed and ranked at nearly the bottom of the slate (1201 out of 1260 reviewed), is not clearly a museum as the "collection" is located in the home of the "Director" who holds down a full time job away from the "museum".

2. "In my opinion, the Institute's requirements and the process of applying represent a burden to any small institution, black or white."

IMS consistently makes more awards to small museums than to any other category of institution. For fiscal year 1985, 18.5% of the General Operating Support awards were made to institutions with budgets of less than $100,000 per year. 39% were made to those with budgets of less than $200,000 per year. At the other end of the scale in the highest budget category, only 13% of institutions with budgets in excess of $2,000,000 were funded.

3. "Moreover, the Institute's unwritten emphases often work to the detriment of black museums. To not just one example, the Institute's grant questions and assessments seem to weight heavily collection care and management issues."

Ms. Stewart's criticism of the IMS GOS application questions is surprising as she served on the panel which wrote the application criteria questions for 1985. Additionally, as Ms. Stewart also served on the GOS panel which reviewed the processing and award of 1985 grants and raised none of the above concerns, her ex post facto criticism of that process sounds a bit like sour grapes from an unsuccessful applicant.

4. "The IMS in particular has not addressed why its grant-making process is so prohibitive to black museums."

The IMS process, while admittedly requires thought, time and energy, is no more prohibitive to balck museums than it is to any other category of institution. IMS has at all times during my tenure as director been open to any request for counseling or assistance made of us from individual museums or from the Afro-American Museum Association.

In early 1984, I met in my offices with the Director of the Association, Joy Austin. In June of 1984, I met with Mrs. Austin and several members of the Board. At that time I encouraged those present to urge their membership to apply for Museum Assessment Program grants which are awarded on a non-competitive, first come, first served basis as a review of that program revealed that black museums were not taking advantage of this valuable program of technical assistance. Some present expressed a desire to have their own "special" progrm. While I disagreed with the need for such a program, I indicated that I would keep an open mind to any proposal which they submitted. To date, no such proposal for a special program has been submitted, and only one black museum has applied to participate in the existing MAP program since the date of our meeting. Two MAP grants were made to black museums in fiscal year 1984, one of which declined the grant.

In addition, because the concern was expressed that the ethnic museums were not able to compete with more traditional institutions, a new category of review (self-selected by the applicant) was created of "specialized" museum. Ethnic museums which elected to be reviewed in this category were grouped sot that black museums, along with other ethnic or minority museums, might be reviewed together.

Only six of the fourteen black museums that applied this year elected to be reviewed in this specialized category.

In the fall of 1984 IMS sent a representative to the annual meeting of the Afro-American Museum Association. This year no invitation was proferred to IMS to participate in the annual meeting so we took it upon ourselves to request time on the agenda to explain IMS programs and procedures and to provide individual or group counseling.

IMS makes available upon request sample narratives of previously funded applications in a similar budget size and discipline. IMS staff, on request, provides copies of the peer review sheets of applications and will on the phone or in person discuss with an unsuccessful applicant the deficiencies of his application.

I firmly believe that IMS has exercised a most responsible and responsive position concerning not just black museums, but all institutions with whom we deal. I think that the institutions must examine their own behavior and determine whether or not they have taken advantage of the opportunities IMS has made available to them.

I thank the Committee for its time.

Mr. WILLIAMS. We appreciate you coming forward with that, Mr. Hallen.

This hearing is adjourned.

[Whereupon, at 12:10 p.m., the hearing was adjourned.]

REAUTHORIZATION OF FOUNDATION ON THE ARTS AND THE HUMANITIES ACT OF 1965

TUESDAY, SEPTEMBER 10, 1985

House of Representatives,
Subcommittee on Select Education and the
Subcommittee on Postsecondary Education of the
Committee on Education and Labor,
Washington, DC.

The subcommittees met at 2 p.m., pursuant to call, in room 2257, Rayburn House Office Building, Hon. Pat Williams (chairman of the Subcommittee on Select Education) presiding.

Members present: Representatives Williams, Martinez, and Bartlett.

Staff present: S. Gray Garwood, staff director (Subcommittee on Select Education); Celinda Lake, majority legislative associate; Colleen Thompson, clerk; and Pat Morrissey, minority senior legislative associate.

Mr. **Williams**. I welcome each of you to this fifth and final in a series of hearings which the Subcommittee on Select Education and Postsecondary Education have been holding on the Reauthorization of the National Endowment of the Arts, National Endowment for the Humanities, and the Institute of Museum Services.

Throughout these hearings we have heard of the contribution that these three institutions have made to our appreciation and knowledge of our Nation's culture, art, and heritage. Both Endowments and the Institute have strengthened our educational, artistic, and cultural institutions, and increased accessibility to the arts and humanities all across this country.

This year is the 20th anniversary of the National Endowment for the Arts and the National Endowment for the Humanities. Therefore, it is appropriate that we applaud the contributions that these programs have made during the past two decades. It is also appropriate that we take a critical look at the future direction and management of these efforts.

Throughout these hearings several issues of management, program priority, and access have been raised. In the bill which Mr. Ford and I introduced for the reauthorization of the National Foundation Act and the Institute of Museum Services, we have addressed all of the issues which have been raised. We have heard concerns about the access which emerging multicultural and expansion arts groups and cultural organizations have to the Endowment's programs and their representativeness on the review panels and on the councils. This legislation emphasizes the need to fund such groups proportionately and to represent adequately such groups in all stages of decisionmaking.

We have also given emphasis to the importance of arts and humanities education in the schools by requesting a review of these important aspects of our education system and of the contribution of the Endowments to such education.

We have also limited the length of service on review panels and required both rotation and representativeness. To ensure an open review process to increase program accountability at all levels of the Endowments' activities, we have required post-award review of grants; a report on the state of the arts and humanities in America; and we included requirements in the State plans for public meetings, goal-setting, and full accessibility.

We have been concerned with other important management issues, particularly Congress' insistence for compliance with civil rights laws and fair labor standards by all agencies of the executive branch. In this reauthorization proposal I believe we have effectively dealt with the issues that have been raised, while at the same time retaining the flexibility and creativity of the founding legislation. Hopefully, we have done so without interfering in determinations of quality, which guide funding in all three efforts, and without setting a Federal standard for art or scholarship.

In this context, the final issue, which we will also hear about today, is perhaps the most difficult. That is, the funding of works deemed to be offensive or obscene, particularly in the fellowship programs of the Endowments.

I see this public hearing as an important step in dealing with this problem, both by sensitizing the Endowments to our concerns and clarifying the exact nature of the problem.

Mr. Bartlett.

Mr. BARTLETT. Thank you, Mr. Chairman.

Mr. Chairman, I consider this oversight hearing today, to be very important. It is my understanding that the hearing will address some sensitive issues related to the administration of the National Endowment for the Arts, and I believe that these are issues that need to receive a full discussion prior to reauthorization of the Endowments, so that the problems, if founded, can in fact be corrected in the reauthorization bill.

Mr. Chairman, in addition to that, the subcommittee has had some hearings, last spring, and no hearings as of yet on what I am told will be a new bill, or a substitute bill, that would reauthorize the Endowments over a long period of time. Indeed, the subcommittee had passed a reauthorization bill for 1 year under an original timetable to then take our time over this year to take a look at the entirety of the Endowments.

So the bill that I received a final copy of yesterday afternoon, although I have been aware of it in piecemeal and parts over the last 2 weeks, we have just received. I commend the chairman for convening this hearing. I would hope that with at least some of the witnesses we can inquire as to their position or reactions to some of the elements of the new and rather substantial set of changes prepared that may be offered as a substitute bill at the full committee.

Mr. Chairman, you and I have discussed it at some length. I do not support change for change's sake, nor do I think anyone on this committee does; nor do I support, as I made clear during the spring hearing, blind endorsement of the status quo. I believe that we both can seek constructive improvements in the current law.

So for that reason, I thank the chairman and commend him for offering a proposal over a multiyear reauthorization, but I would urge the subcommittee to consider a multiyear reauthorization only as we have such time as to fully consider all of the changes in that substitute.

I can speak for myself that I have not had time, and I suspect that many of the people who are affected by the Endowments have not had time since its distribution in final form was only yesterday.

My preliminary reaction to the substitute, waiting the reaction of all of those in the country that are affected, is that it does attend to some very important areas and makes some significant and positive changes with some parts of the bill, such as the extent to which arts and humantiies are available to all groups, including education, school children, and a study to assess the proper role of the Federal Government in funding museums. The substitute, likewise, causes some concerns.

I hope that we can develop some consensus on how to resolve these concerns but such consensus takes time to develop, time that we won't have if the full committee proceeds, as I hope they don't, with a markup of a new substitute bill tomorrow. I think we do have time, and until we develop that consensus we ought to stick with the original timetable.

Now, for the record, I would take this opportunity to delineate some of the concerns that I see in the bill now. I don't have the answers or even a fair way to ask some of the questions in the short period of time I have had them. No. 1, the substitute as I have dated September 6, establishes typically underrepresented groups as a priority for financial assistance for both the NEA and NEH. I am not certain that I oppose that as a concept but I think we do have a minimum requirement to define that group and to then delineate whether quality and expertise become secondary issues or issues that are specifically related to that concept.

No. 2, the substitute adds to the existing reporting requirements with which State art agencies and State humanities councils must comply in order to receive funding. I have some concern that we could well be adding immeasurably to the reporting requirements and thus depleting the limited budgets of State art agencies and councils already.

No. 3, the substitute does not address, so far as I can tell, at all, or at least adequately, the issue of post award evaluation. Every other funding agency that I know of, after it grants an award, it then does some sort of an evaluation at least to look at the work that was produced in some sort of a way. I have proposed, and will continue to do so, that we use the existing panels for both NEA and NEH to receive and then look at the work that was done after the fact as well as before, and somehow that concept should be incorporated into the multiyear authorization.

No. 4, the bill, for some reason unknown to me, attempts to solve a problem which I don't believe exists, and that is by attaching Davis-Bacon and prevailing wage to funding grants which had never been done before so far as I know. Perhaps if we had a hearing on it we could find out if there is a problem that exists or if this is a new or in some way is helpful, it seems to me that the direction of the country is going precisely the opposite way towards the concept of open and competitive bidding rather than a prevailing wage.

Now, the one other issue that is, I suppose, the specific focus of this hearing is the issue that no one, I suppose, wants to talk about, least of all me, but let me give it a try to set the tone.

I think that in this hearing we can, in a reasonable manner, begin to look at the issue of obscene, offensive, or pornographic material that may or may not have been funded in some way by the Endowment for the Arts in the past, I would make several points.

No. 1, I do not advocate in any way any type of censorship. That implies Government decisions as to what will or will not be published or an individual artist will or will not produce. But I do think that we should relate openly the issue of pornography to the issue of funding, that is to say, private foundations and private corporations in every instance make a judgment decision as to what they will fund. Every funding source, so far as I know, say the National Endowments has established the right to determine whether or not to fund the material that is offensive to community standards. In fact, in calling the Association of Private Foundations, they told me it simply wasn't a problem as far as a policy because private foundations chose not to do it. The same goes with publishers of material, whether it is a magazine or a museum direction, judgments are used all the time.

I would suggest that in many cases some of the material that was brought to the floor by my two colleagues from Texas would suggest that it is not a narrow type of decision, that is to say, no one is debating how many angels can dance on the head of a pin, but it is a rather clear line between all the other work and the rather clearly pornographic material at least they have presented to this subcommittee. So even though we can debate how the material should be funded and who should decide the material, at least of the two gentlemen from Texas have shown us, is in no way art, and at least that material is clearly pornographic.

Now, I will be suggesting an amendment and I will be hopeful that some of the witnesses and other members of the subcommittee might respond to it. We have some extra copies if somebody wants to see it. I would say that I am very open to other suggestions as to how to address the problem. This amendment is designed to be reasonable and to just simply provide the Endowments as a funding source with making some judgments with regard to patently offensive material.

I would appreciate responses and other suggestions as to how to deal with a difficult problem.

My amendment would read: "Panels of experts"—that is, those panels that presently exist—"Panels of experts appointed to review or make recommendations with respect to the approval of applications or projects for funding shall, when reviewing such applications and projects, not recommend for funding those which, in the context within which they are presented, in the experts' view, would be patently offensive to the average person and lack serious literary or artistic merit."

I would suggest that there are one of two circumstances—either there is not a problem, as some have contended, in which case this amendment would have no effect at all, or there is a problem, in which case this amendment would instruct the panels to simply not recommend for funding those projects which, in their view, would both be patently offensive and also lack serious literary or artistic merit.

Mr. Chairman, with those rather lengthy preliminary remarks, I look forward to the hearing, and appreciate your indulgence as to the time.

PROPOSED AMENDMENT TO THE NATIONAL ENDOWMENT FOR THE ARTS REAUTHORIZATION BILL

Panels of experts appointed to review or make recommendations with respect to the approval of applications or projects for funding shall, when reviewing such applications and projects, not recommend for funding those which, in the context with which they are presented, in the experts' view, would be patently offensive to the average person and lack serious literary or artistic merit.

Mr. WILLIAMS. Thank you.

Our first witness today is Mr. Frank Hodsoll, the Chairman of the National Endowment for the Arts. I understand, Mr. Chairman, that you have some folks that you may want to have accompany you to the table: Mr. Basso, Ms. Moore, and Ms. Steele.

It is nice to have you with us again, Mr. Hodsoll, and please proceed. Of course, your entire testimony will, as will the others, be submitted for the record. Please proceed.

STATEMENT OF FRANK HODSOLL, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS, ACCOMPANIED BY JACK BASSO, DIRECTOR OF ADMINISTRATION, KATE L. MOORE, DIRECTOR, POLICY, PLANNING, BUDGET, AND RESEARCH, AND ANA STEELE, ASSOCIATE DEPUTY CHAIRMAN FOR PROGRAMS, DIRECTOR OF PROGRAM COORDINATION

Mr. HODSOLL. Thank you very much, Mr. Chairman.

Let me just say that I do, indeed, as you suggested, have Jack Basso, our manager at the Endowment, here with me on my right. On my far left is Ana Steele. However, I have Kate Moore rather than Art Warren. Kate Moore is the Director of our Policy and Planning Office, on my immediate left.

Thank you. Our remarks, I will assume, are in the record. I will summarize from those remarks, if I may, Mr. Chairman.

I am privileged again, to appear here. I would like to commend you, Mr. Chairman, and Mr. Bartlett and the other members of the subcommittee, for your commitment to the Nation's cultural life. We very much, at the Endowment, appreciate your concern and your interest as reflected in the opening statements made here today.

Very briefly, the landscape of the arts in our country has changed enormously over the last 20 years. I think we can be proud of the diversity of excellence that now exists in communities of all types and sizes. I think that the National Endowment for the Arts has helped in this over the last 20 years.

As you know, sir, the administration's position on reauthorizing the Arts and Humanities Endowments is contained in H.R. 2296.

We in the administration believe in essence that the Arts and Humanties Endowments are fulfilling effectively important Federal functions and that their enabling legislation, which has been subject only to minor amendments over 20 years, generally provides the appropriate framework for their continuance.

The fact that the National Foundation on the Arts and Humanities Act has stood so well the test of time, including the accommodation of so many expanded activities since 1965, is a tribute to the House and Senate authorizing committees. It is, in fact, a tribute in institutional terms to you and your predecessors.

Given the vision and foresight evidenced in the law, it is with some humility that this administration proposes any changes at all. Our proposals are primarily technical and budgetary and they are, of course, on the record.

Beyond defining the arts and humanities in section 3 of the act, our enabling legislation has avoided establishing specific programs with specific classes of recipients. It has avoided entitlements for such classes. It emphasizes "projects and productions of . . . substantial artistic and cultural significance . . . significant merit . . . artists of exceptional talent."

Except for the provision of 20 percent of program funds to State arts agencies, it has avoided authorization of specific programs or budget allocations or priorities for specific classes of grantees, leaving that to annual review and appropriations committees.

H.R. 2296 also proposes reauthorization for 5 years. This was the period of our last reauthorization in 1980. This is also the period recommended by the Senate Committee on Labor and Human Resources. There is obviously no magic in any particular number of years of reauthorization. However, the administration believes that the Endowments have done a good job in fulfilling their missions of assisting artistic and humanistic excellence and access to, and appreciation of it.

The Congress has so far concurred in this assessment by providing for increasing periods of authority. There is no evidence of which we are aware that would indicate less confidence in the Endowments than in 1980. We therefore strongly urge this committee to provide for a 5-year period, and the administration's position in this is shared by the arts community.

H.R. 2296 also proposes an overall ceiling of $130,150,000 for the three programmatic accounts—Program, Treasury, and Challenge—for that 5-year period with flexibility for appropriations among these accounts.

We recognize that this committee and the arts and humanities communities would like to authorize additional funds for the two Endowments. But doing so would ignore the Federal budget deficit which threatens the very fabric of this Nation. We have made little progress so far toward its reduction. All Federal programs must be constrained in the years ahead until the deficit comes down. This is nothing less than a matter of national survival—for the arts and humanities and for all Americans.

The administration has, as part of a broad compromise, accepted a freeze level of $163.6 million for fiscal year 1986 for the purposes of the first concurrent budget resolution for that year. But the progress toward reducing the Federal budget deficit remains, we believe, grossly insufficient. We must do much better. We therefore urge on this committee substantial restraint in budget authority. The levels in H.R. 2296 are the ones most desirable for this purpose.

In conclusion, Mr. Chairman, we would like to reaffirm our confidence in the existing legislative framework. This framework has allowed us to assist the most excellent artists and arts institutions and encourage access to, and appreciation of them. It has allowed us to develop new initiatives in arts education. It has allowed us to reach the emerging as well as the established; the culturally diverse as well as the mainstream. It is important that we always remember the diversity of art in America, and seek out the new, the daring and the less visible, as well as the tried and true.

In a sense, all of the arts of high quality that do not make it in the marketplace are under-represented. Sixty-one percent of the adult population had no exposure to them in 1982.

We do what we do not as a Ministry of Culture, but based on the artistic judgments of a broad range of experts in the arts. The panel system lies at the heart of the Endowment, as President Reagan's 1981 Task Force on the Arts and Humanities recognized. Since our task is to assist artistic excellence, the composition of these panels must avoid both the fact and the appearance of any "academy."

We are delighted to report in this respect that 40 percent of our panelists in fiscal year 1985 had never previously served on any Endowment panel, and 90 percent had served 3 years or less.

Notwithstanding the fact that our institutional panels must inevitably include persons associated with the institutions we fund, we fund the best; persons associated with the best are certainly likely to be among the most knowledgeable. Based on a broad sample, in fiscal 1984 only 15.8 percent of our panelists sat on panels recommending fiscal year 1984 grants to organizations with which they were affiliated. Of course, our Conflict of Interest rules prevent any panelist with such affiliations from being involved in any way in review of any application from their institutions). There are many instances of affiliated panelists sitting outside the panel meeting room while grants to their institutions are being cut.

With regard to individual grants, in the Design Arts, Literature and Visual Arts Programs, 94 percent of the individual grantees in those programs during the period 1981 through 1984 had had no service at any time on any Endowment panel. We believe, Mr. Chairman, we have a good system.

We also believe that our current system of post award evaluation of grants works well. We are in compliance with Office of Management and Budget regulations requiring that 100 percent of our grants be evaluated after their close, both for fiscal compliance and for determination that grant objectives have been achieved.

We also, in our ongoing institutional review, conduct over 4,000 site visits a year to assure that our panels have up-to-date information on the artistic quality of the seasons involved. We have increased the number of site visits we conduct 1,000 percent in recent years.

Finally, to provide an independent check on the program evaluation process, Endowment audit staff—and audit staff of other Federal agencies—audit on the average 3 percent of Endowment organizational grantees. This audit percentage compares favorably with audit samples taken by other Federal agencies.

One of the purposes of the Endowment is to stimulate non-Federal funding. We do this through matching requirements—authorized in our legislation, but implemented through a variety of mechanisms which permit us to maximize the effectiveness of the marginal Federal dollar and to meet the needs of different classes of grantees with different capacities to raise money. Our matching requirements are reviewed annually or biennially as a part of program and guideline review. We believe this flexibility is important in order, on the one hand, not to create undue burdens or unrealistic expectations, and on the other hand, to stimulate as much additional fundraising as possible. We normally require that these matches be made directly by the grantee, although in exceptional cases we permit other arrangements, including matches by subgrantees where this seems to meet the objectives I have stated.

Finally, Mr. Chairman, let me conclude by underscoring the importance that we attach to the Arts Endowment continuing to, "sustain . . . a climate encouraging freedom of thought, imagination and inquiry."

Our legislative history is clear that the Endowment would not have been established if there were any suggestion that we would in any way influence the content of the art that we support. We believe we have generally met our mandate in this regard over the last 20 years. Some excellent art will be offensive to some—or even a substantial group—the degree of its offense and who will be offended will change over time. Our legal system places these matters primarily at the community level.

We believe that we should continue as in the past to be predicated exclusively on artistic criteria. Whatever problems may exist in this area involve a minuscule portion of our activity, and any remedy designed to reach the occasional case would likely cause much worse problems than those it is attempting to solve.

In a fiercely independent democracy such as ours, established by individuals who themselves were fleeing from persecution by those who did not share their particular point of view or spiritual predilection, we must ask ourselves which danger is greater--running the risk of someone speaking offensively—to some—or running the risk of ultimate censorship of freedom of expression and tyranny which could logically ensue from such a course.

Thank you, Mr. Chairman. I stand ready to answer any questions the committee may have.

[The prepared statement of Frank Hodsoll follows:]

Prepared Statement of Frank Hodsoll, Chairman, National Endowment for the Arts

Mr. Chairman. As Chairman of the National Endowment for the Arts, I am privileged once again to appear before this Subcommittee on behalf of the Administration's proposal to extend the National Foundation on the Arts and the Humanities Act through fiscal year 1990. We are grateful to the Subcommittee for considering so seriously the fundamental issues inherent in the Act. We welcome the Subcommittee's concern, and assure you of our interest in assisting your deliberations in every way possible.

Let me commend you, Mr. Chairman, and the members of the Subcommittee, for your commitment to the nation's cultural life. We at the Endowment appreciate the time and energy which you, your colleagues and your staff members have devoted to the series of hearings held this summer.

The witnesses have all testified to the importance of Federal arts support. You have heard from museums, the performing arts, established and newer organizations, city and state officials, and from individuals representing the broad range of activities in state and local arts agencies. These witnesses have spoken from their specific vantage points, both mainstream and outside the mainstream, and have given us the benefit of their unique and varied points of view.

We are encouraged that each witness has spoken in favor of the Endowment's reauthorization. If such diverse representatives of the arts and humanities are all essentially positive regarding our reauthorization, it buttresses our own feeling that we have been essentially responsive to the many and vaired components of the arts and humanities worlds, and to the many diverse segments of our society.

PROGRESS IN THE ARTS

The landscape of the arts in our country has changed enormously over the last 20 years. We can be proud of the diversity of excellence which now exists in communities of all types and sizes. Our writers read, our films seen, our music heard, all over the world. Our painters, sculptors, choreographers, playwrights, and composers are often international trendsetters in their disciplines and in interdisciplinary work. Our foremost symphony orchestras, theater groups, dance companies and opera companies receive critical acclaim both here and abroad. This vibrant universe of American artistic activity is what we soon will be celebrating during the National Arts Week recognized by President Reagan.

Let me summarize some salient aspects of the American arts environment that parallel, and in some cases were stimulated by, 20 years of Endowment activity:

In 1965, professional, nonprofit arts activity in the United States was centered in New York and a few other major cities. Today, an estimated 20,000 nonprofit arts institutions exist throughout the country, a sevenfold increase.

In 1965, arts audiences consisted of a few million people, also concentrated in major metropolitan areas. Today, arts audiences comprise a substantial portion of our country's population, and exist in every state.

In 1965, there were an estimated 600,000 professional artists in America. Today, there are nearly 1.5 million, earning in the aggregate approximately $15 billion.

In 1965, there were only 18 state arts agencies, and of these only four were truly active. Today, there are fully active state arts agencies in all 50 states, the District of Columbia, and five territories. State appropriations for their arts agencies have grown from $2.7 million to $164 million. Local arts agencies have similarly grown from a relative handful to about 1,500, generating an estimated $300 million or more in annual local arts funding.

Since 1967 (the first year for which we have a figure), private sector contributions to the arts—from individuals, corporations and foundations—has grown from about $226 million to an estimated $4.6 billion (in 1984). The increase since 1981, when the Reagan Administration took office, has been on the order of $1.6 billion, or about 50 percent. This remarkable growth in private sector support has been stimulated in part by the Endowment's Challenge Program, which this year has passed the "One-billion mark" in new and increased matching contributions from private sources.

In 1965, there were no media arts centers. In 1967, the Endowment helped to launch the American Film Institute, and today there are about 100 media arts centers spread across the country.

In 1965, there were no "artists spaces" as alternatives to museums and galleries for contemporary visual artists. Today, there are over 200 artists spaces, throughout the country.

Since 1965, as commercial publishing has increasingly catered to mass culture, literary magazines and small presses have sprung up, bringing a diverse profusion of literary arts to American readers from coast to coast. Literature Program fellowship recipients have included a Nobel Laureate—Isaac Bashevis Singer, one of only four Americans to be so honored—several Pultizer Prize winners, and many winners of National Book Critics Circle and other awards.

Since 1965, hundreds of outstanding ethnic, minority and folk arts organizations and artists have acheived unprecedented recognition and significance. Many grantees of the Endowment's Expansion Arts Program—such as Plaza de la Raza and the

Japanese-American Cultural & Community Center, in Los Angeles, the Studio Museum in Harlem and the Dance Theater of Harlem, in New York, the Dunham Fund in East St. Louis, IL and Appalshop, in Whitesburg, KY—have become major influences in our national cultural life. The recently initiated Endowment's National Heritage Fellowships ceremony in the Folk Arts, to be held later this week, provides annual recognition of achievement in this field.

The contributions which the Endowment has made to the arts in America over the past 20 years have been made possible through the bipartisan support of now 10 Congresses and 5 Administrations. These accomplishments are especially significant in light of the concerns expressed over the establishment of a Federal agency to support culture. The Endowment was established not without misgivings.

Representative William Broomfield, for example spoke up in the debate:

"We are being asked to back a bill which will set up an official art czar similar to the cultural czar in the Soviet Union. Things being what they are in Washingtion, we can be sure that if this bill is passed, the day will not be far off before we demand the political allegiance of those who receive Federal gifts, that we see the controversial ignored and the mediocre praised." (Congressional Record H23924 daily ed. September 15, 1965)

Those concerns have not borne fruit, precisely because Washington bureaucrats have not been the means for assessing the artistry of Endowment applicants; instead, artistic peers across this nation have had that primary responsibility. It is this system, carefully evolved and adapted under the Endowment's flexible and nonrestrictive legislation, which has been the procedural basis for the Endowment's accomplishments. The National Endowment for the Arts is not a "Ministry of Culture."

As President Reagan's 1981 Task Force recognized, the Endowment's peer review system represents a broad diversity of aesthetic perspectives, bringing rigorously independent artistic judgments to bear on some 20,000 applications each year. The Endowment's Program Guidelines make public the "measuring sticks" against which applications are to be judged, thus providing for uniform treatment of applicants. The basic criterion for Endowment assistance is artistic excellence.

ADMINISTRATION POSITION ON REAUTHORIZATION

The Administration's position on reauthorizing the Arts and Humanities Endowments is contained in HR 2296. When I appeared before the Subcommittees on Select Education and Postsecondary Education on May 2nd, I discussed in some detail the several modest changes the Administration seeks in the current Act.

The Administration believes in essence that the Arts and Humanities Endowments are fulfilling effectively important Federal functions and that their enabling legislation, which has been subject only to minor amendments over 20 yeras, generally provides the appropriate for framework for their continuance. The fact that the National Foundation on the Arts and the Humanities Act has stood so well the test of time, including the accommodation of so many expanded activities since 1956, is a tribute to the House and Senate authorizing committees—in effect it is a tribute in institutional terms to you and your predecessors.

After nearly four years of managing the Endowment, I have discovered that the law as written has allowed for change, evolution, and, I believe, improvement. Based on the law as written, we have exerted a new commitment to excellence, developed a strengthened partnership with state arts agencies, and provided for the development of a new Test Program of Support for Local Arts Agencies. We have increased the scope of the Advancement Program from a test in the Expansion Arts field to a program for all disciplines. We have launched several initiatives in such areas as: dance touring, childrens' educational television, and a community foundation project in the Expansion Arts Program for support of community and expansion arts organizationos. All of this was possible with the law as written.

Given the vision and foresight evidenced in the law, it is with some humility that this Administration proposes any changes at all. Our proposals are primarily technical and budgetary. To summarize, the most important features of the Administration's position are: continuation of the basic framework and five year reauthorization on the one hand, and restraint in budget authority on the other. The Administration's other proposals are more technical in nature. They update provisions on the funding of construction, make the Arts Endowment's Chairman's authority similar to that of the Humanities Endowment's Chairman, delete provisions for studies which have been completed, and increase authority and simplify procedures under the Arts and Artifacts Indemnity Act. We are delighted that this Subcommittee have seen fit generally to incorporate those technical provisions in its proposed bill.

BASIC FRAMEWORK AND FIVE YEAR REAUTHORIZATION

We believe the legislative authority for the Arts and Humanities Endowments has worked well. This is also the view of the artists and arts organizations we serve and of our public partners in supporting them, the state and local arts agencies.

The critical matter here is to continue the legislative framework that has allowed the Federal Government "to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent." Over the past 20 years, our enabling legislation has helped us to do this. It has proscribed from the beginning "any direction, supervision, or control over the policy, determination, personnel, or curriculum, or the administration or operation of any school or other non-Federal agency, institution, or organization, or association". (Sec. 4(c)) The legislative intent of our statute's drafters is clear: they did not want, in the words of Congressman Broomfield, "an official art czar similar to the cultural czar in the Soviet Union." Nor do we.

Beyond defining the arts and humanities in Section 3, our enabling legislation has also avoided establishing specific programs for specific classes of recipients. It has avoided entitlements for such classes and emphasized "projects and productions" of "substantial artistic and cultural significance" and "significant merit", and artists "of exceptional talent". Except for the provision of 20 percent of Program funds to state arts agencies, it has avoided in authorization program or budget allocations to specific classes of grantees, leaving that to annual review in appropriations committees.

Finally, our enabling legislation has provided the Chairmen of the two agencies, with advice from their National Councils and panels, appropriate leeway to meet the Congressional purposes set out in Section 2 of the Act. There has been no showing, to our knowledge, that there has been any substantial abuse of this leeway over 20 years. As the old saying goes: "what ain't broke, you don't fix."

H.R. 2296 also proposes reauthorization for 5 years. This was the period of our last reauthorization in 1980. This is also the period recommended by the Senate Committee on Labor and Human Resources. There is obviously no magic in any particular number of years of reauthorization. However, the Administration believes that the Endowments have done a good job in fulfilling their missions of assisting artistic and humanistic excellence and access to, and appreciation, of it. The Congress has so far concurred in this assessment by providing for increasing periods of authority. There is no evidence of which we are aware that would indicate less confidence in the Endowments than in 1980. We therefore strongly urge this Committee to provide for a 5-year period; the Administration's position in this is shared by the arts community.

BUDGET AUTHORITY

H.R. 2296 proposes an overall ceiling of $130,150,000 for the three programmatic accounts (Program, Treasury and Challenge) for the five year period 1986 through 1990 with flexibility for appropriations among these accounts. This is consistent with the President's fiscal year 1986 budget request; we requested $102,650,000 for Program, $9 million for Treasury, and $18.5 million for Challenge. We also requested $14.3 million for Administration; H.R. 2296 would provide "such sums as are necessary" for Administration in addition to $130,150,000 for Program activities.

We recognize that this Committee and the arts and humanities communities would like to authorize additional funds for the two Endowments. But doing so would ignore the Federal budget deficit which threatens the very fabric of the nation. We have made little progress so far towards its reduction. All Federal programs must be constrained in the years ahead until this deficit comes down. This is nothing less than a matter of national survival—for the arts and humanities and for all Americans.

The Administration has, as part of a broad compromise, accepted a freeze level of $163.6 million for FY '86 for the purposes of the first concurrent budget resolution for 1986. But the progress towards the Federal budget deficit remains grossly insufficient. We must do much better. We therefore urge on this Committee substantial restraint in budget authority. The levels of H.R. 2296 are the ones most desirable for this purpose.

Finally, let us not be fooled by those who would argue that this budget restraint would threaten artistic excellence and the progress in bringing it to more of our people. As our enabling legislation recognizes, "encouragement and support of national progress and scholarship in the humanities and the arts [is] primarily a matter for private and local initiative." In a time of essentially flat budgets for the Arts and Humanities Endowments since 1979 (declining in real terms), private support for the arts and humanities has increased 72 percent (as of 1984) and state public support has increased 107 percent (as of 1985). The largest portion of that increase occurred after 1981 when inflation and interest rates came down and economic growth resumed.

This is where the real money is—since 1981 a total of $12.4 billion in private funding and $547 million in state appropriations. If Federal budget deficits are not brought down, interest rates and inflation will likely soar once again. Were this to occur, it is not without reason to suggest that arts and humanities support will level off again (as it did in the late seventies) or possibly drop significantly. I therefore urge that it is for the sake of the arts and humanities, as well as the country, that we propose budget restraint in this authorization and every other Federal budget.

In conclusion, we would like to reaffirm our confidence in the existing legislation framework. This framework has allowed us to assist the most excellent artists and arts institutions and encourage access to, and appreciation of, them. It has allowed us to develop new initiatives in arts education. It has allowed us to reach the emerging as well as the established; the culturally diverse as well as the mainstream. It is important that we always remember the diversity of art in America, and seek out the new, the daring and the less visible, as well as the tried and true.

In a sense, all of the arts of high quality that do not make it in the marketplace are under-represented. Sixty-one percent of the adult population had no exposure to them in 1982. In economic terms, there is a "public good" in making the cultural heritage and a wide variety of artistic expression an intrinsic part of the life of all Americans. As the drafters of our authorizing legislation noted in 1965, "A high civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of man's scholarly and cultural in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future." In encouraging and supporting "national progress and scholarship in the humanities and the arts," the Arts and Humanities Endowments try to move toward this important end.

We do this as a Ministry of Culture, but based on the artistic judgments of a broad range of experts in the arts. The panel system lies at the heart of the Endowment, as President Reagan's 1981 Task Force on the Arts and the Humanities recognized. Since our task is to assist artistic excellence, the composition of these panels must avoid both the fact and the appearance of any "academy."

We are delighted to report in this report that 40 percent of our panelists in fiscal year 1985 had never previously served on any Endowment panel, and 90 percent had served three years or less. Nothwithstanding the fact that our institutional panels must inevitably include persons associated with the institutions we fund (we fund the best; persons associated with the best are certainly likely to be among the most knowledgeable), based on a broad sample, in fiscal year 1984 only 15.8 percent of our panelists sat on panels recommending fiscal year 1984 grants to organizations with which they were affiliated. (Of course, our Conflict of Interest rules prevent any panelist with such affiliations from being involved in any way in review of any application from their institutions.) There are many instances of affiliated panelists sitting outside the panel meeting room while grants to their institutions were being cut. With regard to individual grants, in the Design Arts, Literature and Visual Arts Programs, 94 percent of the individual grantees in those programs during the period 1981-1984 had had no service at any time on any Endowment panel. We believe we have a good system.

We also believe that our current system of post award evaluation of grants made works well. We are in compliance with Office of Management and Budget regulations requiring that 100% of our grants be evaluated after their close, both for fiscal compliance and for determination that grant objectives have been achieved. We also, in our on-going institutional review, conduct over 4,000 site visits a year to assure that our panels have up-to-date information on the artistic quality of the seasons involved; we have increased the number of site visits we conduct 1,000 percent in recent years. Finally, to provide an independent check on the program evaluation process, Endowment Audit Staff (and audit staff of other federal agencies) audit on the average 3 percent of Endowment organizational grantees; this audit percentage compares favorably with audit samples taken by other Federal agencies.

One of the purposes of the Endowment is to stimulate non-federal funding. We do this through matching requirements—authorized in our legislation, but implemented through a variety of mechanisms which permit us to maximize the effectiveness of the marginal Federal dollar and to meet the needs of different classes of grantees with different capacities to raise money. Our matching requirements are reviewed annually or biennially as a part of Program and guideline review. We believe this flexibility is important in order, on the one hand not to create undue burdens or unrealistic expectations, and on the other hand, to stimulate as much additional fundraising as possible. We normally require that these matches be made directly by the grantee, although in exceptional cases we permit other arrangements, including matches by subgrantees where this seems to meet the objectives I have stated.

Finally, Mr. Chairman, let me conclude by underscoring the importance that we attach to the Arts Endowment continuing to "sustain . . . a climate encouraging freedom of thought, imagination and inquiry." Our legislative history is clear that the Endowment would not have been established if there were any suggestion that we would in any way influence the content of the art we support. We beleive we have generally met our mandate in this regard over the last 20 years. Some excellent art will be offensive to some (or even a substantial group); the degree of its offense and who will be offended will change ove time. Our legal system places these matters primarily at the community level. We believe that we should continue as in the past to be predicated exclusively on artisitc criteria. Whatever problems may exist in this area involve a minuscule portion of our activity, and any remedy designed to reach the occasional case would likely cause much worse problems than those it is attempting to solve.

In a fiercely independent democracy such as ours, established by individuals who themselves were fleeing from persecution by those who did not share their particular point of view or spiritual predilection, we must ask ourselves which danger is greater—running the risk of someone speaking "offensively" (to some), or running the risk of ultimate censorship of freedom of expression and tyranny which would logically ensure from such a course.

Mr. WILLIAMS. Mr. Bartlett.

Mr. BARTLETT. First of all, Mr. Chairman, Mr. Hodsoll, I have a number of questions, but let me, first of all, commend you for the job that you do at the National Endowment for the Arts even though there are things that we agree with and some things that we will disagree with on final reauthorization.

Let me first solicit your comment in general, and I think we welcome your testimony on H.R. 2296, unless you know something that I don't know, I doubt that H.R. 2296 will be considered tomorrow by the full committee. Or may be considered, although I hope it's not, at least tomorrow, will be a framework for a different approach, and I would like to get your comments on that. It is embodied in a bit of legislation that was introduced September 9, or yesterday, called H.R. 3248.

Now, first of all, have you had occasion to review H.R. 3248 in its final form? And in its preliminary form, how long had you had the chance to review the preliminary draft?

Mr. HODSOLL. We have not reviewed H.R. 3248 in its final draft, Mr. Bartlett. We did, however, have an opportunity to review the draft from which that emerged yesterday—yesterday is when we received it.

I might say, though, if I may, Mr. Bartlett, that we feel that we have had adequate time to review that draft and to make comments on it.

Mr. BARTLETT. Do you support it? Do you oppose it? Will you recommend a veto or recommend a signature in the form of H.R. 3248?

You say you have had adequate time to review it. I am surprised, but if you have, what is your recommendation?

Mr. HODSOLL. I don't think I would recommend either a veto or acceptance because a veto recommendation doesn't come until both Houses of Congress have acted on a piece of legislation and that is ready for presentation to the President. At this time it would be premature.

Let me say that I think that between the earlier discussion draft, which was surfaced the Friday before Labor Day weekend, and the later version, I think that the committee staff has come a long way in meeting the concerns that both we and the Humanities Endowments had with that earlier proposal.

Mr. **Bartlett**. I think you are essentially correct.

Let me ask you some specifics as far as what is still in H.R. 3248 because we will have to vote on it in some form without the luxury of waiting to see what, if anything, the other body does.

First of all, on the budget implications, it seems to me to be almost a watershed kind of decision, or threshold decision as to whether we would single out the Endowments for special treatment for rather substantial increases in budget funds when everything else is being essentially frozen. I say everything else advisedly. That is not entirely accurate, but of a general nature, many, if not most Federal programs, Congress is attempting to freeze or indeed, in the case of community development and public housing, and UDAG, and school lunches sometimes, there may be even some reductions—at least a freeze, and perhaps a reduction.

What's your comment to the budget authority as drafted?

Mr. **Hodsoll**. We think, Mr. Bartlett, as I mentioned in my testimony, that the budget authority in H.R. 3248, as we have seen it, is too high. We believe that it should be more along the lines of the administration's proposal. But we are also mindful that the Senate Committee on Education and Human Resources has reported out a bill, which while higher than the administration's proposal with regard to budget authorization in the years concerned, we feel is a much better proposal in that it does exercise significant restraint, much greater restraint than this bill.

Mr. **Bartlett**. What is your recommendation as far as budget authority that's necessary to preserve and to continue quality funding for the Endowments?

Mr. **Hodsoll**. Those are contained in the administration's proposal, sir.

Mr. **Bartlett**. Do you have any comments on the section that relates to capital funding for the National Endowment for the Arts in applying Davis-Bacon? The Humanities, I'm sorry, Humanities.

Mr. **Hodsoll**. Yes, in the Humanities. I think I would defer to my colleagues, and I know they are not due to testify here today. That's an issue I have not discussed with them. We have in our part of the bill already a Davis-Bacon provision. That was the subject of discussion with OMB when the administration position was sent up to the Hill, and the decision of the administration was not to try to delete that provision on Davis-Bacon on the Arts Endowment side. I cannot speak for the Humanities side, sir.

Mr. **Bartlett**. Section 105 of the bill establishes, as I understand it, projects and products which reach or reflect the culture of typically underrepresented groups as it is described. What do you think the result of that will be?

I am not certain I understand. It may be a good proposal, frankly, but I want to understand how it would work. Does that mean that you would set up a special category for so-called underrepresented groups, and that they would only be allowed to apply for those? Or the underrepresented groups and their discussion of culture of minority, inner city, or tribal—that those groups would be shifted over to this separate program? How would you react to the words of this bill as to how you would implement it?

Mr. HODSOLL. To be frank with you, sir, I haven't seen the latest words of this bill. Let me, if I could, move down a path here of what I have seen and maybe I can give you a sense of it if I may, Mr. Bartlett.

First of all, in the first provisions that were surfaced on the Friday before Labor Day, which would provide in statute for a specific authority, for a program in this area as well as a 10 percent set-aside of our funds for that purpose, we objected to that strongly. We are delighted that the committee staff has seen fit to take those particular provisions out.

With regard to the more recent provisions that we have seen, we would prefer not to have language in our statute that singles out this particular concern, and I will tell you why. The reason is simply that we feel, first of all, all of the nonprofit arts are underrepresented—61 percent of American adults in 1982 had had no participation in them at all according to the census study that we organized.

While it is true that some of the nonprofit arts are more underrepresented than others, all are lacking in marquee values. This is certainly true for the experimental, the obscure, the ethnic, the minority, the community, and the rural and special constituencies and so on. These clearly have less access to any kind of funding. Of course, private funding is the basic funding for the arts. We recognize this. We are mindful at the National Endowment for the Arts of the problem of emerging organizations, of minority, and community, and rural organizations. So programs were established already under our existing authority.

We have an expansion arts program which assists organizations that are deeply rooted in, and reflective of, a minority, inner city, rural, or tribal community. We have a folk arts program which attempts to keep alive the many different roots of culture in this country from quiltmaking to Okie songs and storytelling, and so on. In fact, in a very few days now we will be celebrating the National Heritage Awards, here in the Congress and at the Ford Theatre.

We have instituted programs for jazz and ethnic dance. Our guidelines, virtually all of them, refer to this issue as a matter of particular urgency. Fifteen percent and more of our program, Treasury, and challenge funds, not including State programs, go into areas like this. Twenty-one percent of our panel membership is minorities as statutorily defined, and that's roughly equivalent to the overall population that are minority, and it is twice the minority artist population. The smaller and the particularly ethnic organizations that we fund, get much larger percentages of their budgets from the Endowment than the mainstream.

Let me give you one example if I may, Mr. Bartlett, on that. The average percentage of budget for ongoing support that orchestras get is on the order of 2 percent. In the expansion arts organizations field, it is on the order of 8 percent, or four times.

The percentage of grants to applications, that is, the number of applications that we get and the percentage that the grants represent to that is roughly equal in all regions because another aspect of underrepresentation involves those parts of the United States that are not a part of the major urban centers where the arts have tended to cluster. I think it is important to note that, as one reviews our grant making, that the percentage of grants to applications is roughly equal in all regions: rural, urban, suburban, et cetera.

I think it is also important to note that I personally view this as a particular issue—that is, the need for geographic dispersion. I think that it is fair to say that as chairman in my 4 years, I have been in more States than any of my predecessors—I have been in 49 of the 50. The only one that I haven't made it to is Hawaii, but I do want to get there.

Our program directors have been specifically instructed to get out and to try and get to know those parts of the country that do not have as much access. I might note, that with respect to the composition of our panels, that the geographic dispersion of our panels is roughly equal to the application numbers that we get in percentage terms.

Finally, a point has been made also about women in terms of our staffing, and I would like to note that 71 percent of the Endowment's work force is women, and that we have a very large percentage of our funding that goes to organizations that substantially involve women.

I just wanted to raise all of that. I do not know precisely what underrepresented means, but I tried in this, if you will, list of where I think we have tried to be responsive to the concerns that are being perhaps expressed by this committee, to indicate that I think we have tried very hard and we are going to continue trying.

Thank you.

Mr. BARTLETT. Do you have any sense of what percentage, if any, of the grants reach or reflect the culture of a minority, inner city, rural, or tribal community which is tracking the words of the bill? Do you have any sense of that percentage that are already going to them?

Mr. HODSOLL. Fifteen percent of our program, Treasury, and challenge funds go not just to that particular program, but to institutions like jazz institutions and jazz individuals as well as the expansion arts organizations and folk arts projects—roughly 15 percent goes for those kinds of purposes. I don't know whether that totally overlaps what the committee is concerned about, but that's what we do.

Mr. BARTLETT. OK.

I wonder if you could, for the record, get back and answer back to the committee as to how if the language of this bill were adopted, as to how you would perceive it to be implemented, because I do think that increased emphasis on emerging institutions as opposed to established institutions is terribly important using Endowment funds. But I want to make certain that we don't do something that ghettoizes the arts and somehow separates out some type.

What reaction or what cost—do you have any way of estimating the costs or the problems of the new requirements that would be added under this bill for States' arts agencies in terms of their reporting requirements of these? Would you characterize these as extensive new requirements, modest new requirements, or are they at all necessary or even useful?

Mr. HODSOLL. I think, that as the bill has evolved, that the current version is at most a modest new requirement. I think it essential, at least in terms of the Arts Endowment, what is already happening. I also understand that the National Assembly of State Arts Agencies is not opposed to the provisions as they have emerged.

Mr. BARTLETT. OK.

On the issue of postaward evaluations. You described to us in the spring hearing something that I suppose stuck with me ever since, in which you said that the Endowments don't look at, or even have any mechanism to look at, any of the work that is produced in any systematic way.

Can you clarify that for us? And there's a provision in the bill that would ensure postaward evaluation of the financial assistance. But what I really would think would be helpful for the artistic community for the same peer review panel to look at the work after it's done as far as the work itself.

Do you have any kind of a system for doing that? You have told me in private that you would resist such a system, and I wonder if you take that position publicly.

Mr. HODSOLL. I would certainly take my public positions consistently with my private ones.

Mr. BARTLETT. My question is could you elaborate and give us with some specificity whether you think the Endowments should be examining the work after it's done, or not?

Mr. HODSOLL. I think we should certainly be examining whether or not any grantee of the Endowment has fulfilled the purposes of his grant, both financially and in terms of the program that he or she, or it, agree to undertake.

Mr. BARTLETT. Let me stop you at that point.

Mr. HODSOLL. Yes.

Mr. BARTLETT. Are you doing that, you issue a grant to write a book, do you get the copy of the book back?

Mr. HODSOLL. What we do, sir, is we require final reports, both final descriptive and financial reports.

Mr. BARTLETT. Do you get a copy of the book back?

Mr. HODSOLL. Do we get a copy of the book back?

Mr. BARTLETT. Yes, if you issued a grant for a book, do you get a copy of the book back?

Mr. HODSOLL. Yes, where there is a project that requires the publication of a particular book, we get a copy of the book back. Or a description that the book was written. We may not in every case get the actual book. But where it is a project for a specific purpose, to write a specific book or to do a study as in the Design Arts Program, whatever it may be, yes, indeed, we get either a description precisely of what was produced and/or a copy of the product concerned.

Mr. BARTLETT. Then what do you do with that description?

Mr. HODSOLL. What do we do with what?

Mr. BARTLETT. You get the description, what do you do with it?

Mr. HODSOLL. That is reviewed by our staff to assure that it is in compliance with the conditions of the grant in the first place. If there is some question about it and many of our programs, that is reviewed by panels if there should be an application for an additional grant from the same entity or person.

If I could on this—we are subject here to uniform requirements in terms of postaward evaluation that came into effect in the mid-seventies to avoid what had previously been the case in the Federal Government which was a wide variety of different requirements for different kinds of agencies and different kinds of grantees.

The OMB regulations in this respect were designed to provide for uniform treatment. I can say to you, Mr. Bartlett, that we are in compliance with those OMB requirements. Now, perhaps you would like me to explain precisely, you know, how that works in our own case. I will be happy to do that.

Mr. Williams. Under the 5-minute rule, the gentleman has 3 minutes remaining.

Mr. Hodsoll. I am afraid I have helped the gentleman extend.

Mr. Bartlett. Thank you, Mr. Chairman, I am going to move on to another question.

Suffice it to say, that I am not at all satisfied on postaward evaluation that you and I are saying the same things. You are saying that they have complied—you look at it to see if they have complied with the terms of the grant, and I am just wondering if whether the same panel that looks at it to see whether it should be funded based on artistic excellent in the first place could somehow look at it, and maybe even in their own minds without ever writing it down, make a note as to whether it achieved that artistic excellence or not, much the same as everyone else does in the world.

Let me move on to the issue of the offensive material. Now, I take it from the tone of your testimony that you wouldn't support an amendment—the type of which I described—let me ask you just a couple of questions. You said in your testimony, for example, some excellent art will be offensive to some, or even a substantial group that agree to its offense and who will be offended will change over time.

You have seen the poems that my two colleagues from Texas, Mr. DeLay and Mr. Armey have circulated at various times. Do you in any way think that those fit into excellent art or do you think that the degree of their offense will somehow change over time? Are we are talking about the same thing? It sounds as if we are talking about entirely different parameters.

Mr. Hodsoll. I think that one has to look at this in the context in which these decisions are made. I think that, first of all, with regard to how we, the Endowment, make our judgments as to relative excellence among the pool of applicants and the ultimate excellence of those that we fund, that is not done by me as chairman, or by the Federal bureaucrats who work for me. I am essentially one of them.

Mr. Bartlett. It is done in part by you as chairman, but it is done primarily by panels?

Mr. Hodsoll. Yes, it is done primarily, but I have to explain what my role is in it.

Mr. Bartlett. I understand what your role is. Suffice it to say, I am not blaming you for anything, but both the panels and the chairman have a role in the statute.

Mr. HODSOLL. There's no question. I think it's important if I could, Mr. Bartlett, to describe the respective roles.

You asked me a question as to whether specific poems which I have seen, whether I would judge those as excellent as a person. I would like to respond, if I may.

Mr. BARTLETT. That's what I would like you to do. And also, whether you think their degree of offensiveness will change over time.

Mr. HODSOLL. Surely.

First of all, basically what the panels do is that they in the poetry case, review 20 pages of poetry, from each applicant, and decide whether or not on the basis of their judgment of the artistic excellence of all of those 20 pages, on a blind judging basis—they do not know who wrote those poems—whether this is an artist that deserves a poetry fellowship. Then those recommendations from the panel are surfaced up to the National Council on the Arts—as you know, a 26-member, Presidentially appointed body confirmed by the Senate. They are reviewed there. Then, finally, I am the one, as chairman, institutionally, not I personally, who decides whether or not those grants should go forward.

On the question of artistic excellence, I have adopted the procedure of only questioning grants or turning them down—and I sometimes do that and get a certain amount of criticism from various quarters when I do—of only doing that when I see that there is error of fact or of process on the face of it. In other words, the burden of proof shifts to me as chairman to say that there is something materially wrong with that recommendation by a panel.

I think it is important for that to be the case, otherwise, you would have successive chairmans, with their personal taste in these matters, deciding that this or that was excellent. And that is basically how we do it. That's the way we do our system.

Now, with regard to the specific poems involved—they divide into two categories concerning the ones that I am aware of that have surfaced. The first category of seven poems—one was a work of prose—surfaced from a set of two articles in 1982 by the Heritage Foundation's "Policy Review," those were excerpts that surfaced in that regard.

I can certify absolutely that no Federal funds were involved in those poems, nor were any of those poems in the files that were reviewed by the panelists at the time. We have searched our files in that regard.

With regard to the second group of poems, those were in our files and they were a part of the panel deliberations for the grants to those poets.

I think that I should state in that regard that the four poems in question are four pages of poetry out of 2,260 pages of poetry, they involve 2 poets out of 113 poets. With respect to those 2 poets, in one case the poems represented 3 works out of 20, and in the other case they represented 1 poem out of 20. The panel did not make a judgment exclusively on those poems. It made a judgment based on the overall number of poems that were in the file.

On the basis of my review of these files at this time—the grants have gone out because they weren't called to my attention until very recently—on the basis of my review and looking back on it in those files, I do not see any error of fact or of process with regard to the funding of those two poets.

Mr. BARTLETT. Mr. Chairman, I am pretty shocked at your answer, at least your last sentence. I am not shocked at your explanation as to how the system works because I think we all knew that, but I am shocked at you saying that you don't think there was any error in funding those poems.

My question was, though, did you think that those poems were in some way excellent art or that the degree of their offensiveness would change over time?

Mr. HODSOLL. No, I think one has to say—the point is that we did not fund those poems. There are no Federal funds involved with those poems. There are Federal funds involved with two poets. The poetry that is being cited is only a part of the portfolio and, indeed, as the Supreme Court notes when it makes its pornography decisions, one must take the whole of the material, not excerpts, but the whole of the material, in terms of considering that aspect. Similarly, when one considers excellence, one must take the whole of the material that is in those files.

Mr. BARTLETT. Let me then try to take it another way. I am not sure I understand your answer on whether it is excellent or not but let me just try it this way. Do you believe, then, that those panels, or you, or some combination, whoever makes the decision—both of you, as you testified—but primarily the panels, should or should not recommend for funding those applications which in the context in which they are presented, which means you have a packet of work prior that you examine, in the experts' view would be patently offensive, and lack serious literary or artistic merit.

Do you think that the NEA should or should not recommend funding for those items?

Mr. HODSOLL. There is no question that no panel of the Endowment should ever recommend anything that lacks serious artistic merit. That's totally contrary to the procedures that we already have in place. Of that, there is no question.

However, I have to go on because there was an "and" in there, and I am not going to duck it.

I'm sorry, would you repeat the exact words on the other part?

Mr. BARTLETT. I'm sorry. I thought I had provided you with a copy of it, but it's should a panel or not recommend for funding those items which would be patently offensive to the average person and lack serious literary or artistic merit.

Now, Mr. Chairman, you read the poems that were in your files—some were, some weren't. You haven't been able to tell us whether you think that those poems have or do not have serious literary merit. I will give you another chance if you want to, but if you don't I will understand. I am just asking you whether in the context in which they were presented should that kind of body of work be funded by the Nation's taxpayers.

Mr. HODSOLL. I think that with regard to the—the first time I have seen these words are just now—patently offensive to the average person language. I think that the problem with adding that kind of a criterion to our criteria, on the basis of which we judge grants, is that essentially the decisions as to what is patently offensive under current laws, under the Supreme Court's decisions on pornography, under the Supreme Court's decisions with regard to indecency under the FCC, et cetera, this is a question of community standards—community standards decided by communities.

Now, if one looks at the United States across the whole of it——

Mr. **Bartlett**. Could you tell us where those poems are not offensive? Just tell us, the community, that those poems are not offensive.

Mr. **Hodsoll**. I don't know the community in which they are offensive or the community where they are not offensive because no community has come to me and talked about this one way or the other.

Mr. **Williams**. The gentleman's time has expired.

Mr. Martinez.

Mr. **Martinez**. Just to follow up a bit on what he's saying because I get the feeling and I may be wrong, and I apologize if I am wrong, that somehow what Mr. Bartlett would like is to establish a panel that would screen each of these people on the basis of what they write and what they do. They must then decide whether or not the work is offensive to them. I wonder whether or not this panel might be offended by something different than that which is offensive to a community or communities out there. In that regard, then, deny that person the grant.

I don't know how you can really do that. I really can't, for the life of me see how you can do that without violating the first amendment.

Now, even if you did set up the type of review that he talked about, it occurs after the fact. Isn't it a little too late? Because now you gave somebody a grant for his livelihood while he produces this work. As I understand, there's no requirement actually for him to produce the work and to produce written work. So you may or may not know what he did or didn't produce. But if he did—and there was a book, and you screened that book, and then you decided, or somebody decided that this would be offensive—not, let's say, to one community, but to the majority of the people out there.

Once you have expended the moneys for his livelihood and what he has produced, is there any mechanism for gaining that back? Wouldn't it be simply that if the book was offensive, determined offensive, that here was a grant that on the prior assessment he was given the grant because that prior assessment did not really indicate that he would produce this work. I don't know how you could determine what he is going to produce. And then once he's done it, how in the devil do you then retract all that's been done before? Is there any mechanism for that?

Mr. **Hodsoll**. There is a mechanism for recovering moneys where the stipulations and the grant are not met. In the case of poetry fellowships, as you correctly point out, Mr. Martinez, the poetry fellowship is given to artists as clearly authorized in our statute to allow promising poets to buy time to practice their poetry. There are no specific requirements with regard to poems being produced and, therefore, it would be impossible to have a postaward audit of some sort with respect to that.

However, with regard to projects which have specific end products like a season of an orchestra, or like a study in the Design Arts program, or whatever it may be, absolutely, we have final reports coming in. As I mentioned, we have a 100-percent review of those to make sure that they in fact met the requirements of the grant.

And if they did not, we go against them, and we recover money in some cases.

Mr. **Martinez**. I am specifically talking about the poets, I guess, and whether this was for their livelihood.

Mr. **Hodsoll**. Yes, sure.

Mr. **Martinez**. And the money has been spent. He doesn't have anything.

Mr. **Hodsoll**. You are correct.

Mr. **Martinez**. How are you going to get it back?

Mr. **Hodsoll**. You are correct. I also would like, if I may, Mr. Martinez, to agree with you on another matter, if I could, that you alluded to. That is, I don't see any way—and, Mr. Bartlett, I'm really serious about this—I don't see any way for a Federal panel, you know, 9, 10, 11, 12, however many people it is, expert in the arts, not expert in community standards , but expert in artistic excellence, to make determinations for the entire Nation as to what is acceptable or what is not going to be patently offensive, or some other formulation.

My own view—and this is borne out by the legal history of this country and the way these decisions have come up—is that it is absolutely proper and very important for each community to figure out for itself, subject to first amendment judicial review, but in the first instance to figure out for itself what is offensive to that community.

I doubt that many communities in this country would want the National Endowment for the Arts to be saying, OK, all of this stuff is OK, but you can't have that stuff. There are going to be very different standards in this respect between—I am not picking these out—but say, between Carlsbad, NM, where I understand the school board recently has banned the dictionary because it contains offensive words, and, maybe parts of New York City, or whatever.

My own view is that it is for the people in those areas to decide for themselves what they want to call pornography, what they want to call patently offensive, and to decide for themselves how they want to proceed with that, whom it should be banned from. It may be, for example, as the FCC cases show, it may be that you want to be more proscriptive with respect to things that are broadcast, to anybody—to children, in cars, on the radio, on television. In fact, our laws have proceeded in that direction by adding additional terms.

Or it may be that in the case of certain kinds of transmission, whether it be the Time magazine, or the U.S. News & World Report, or, whatever general magazine, that those publishers—and Mr. Bartlett referred to this—may wish to exercise a particular restraint on what is published because of the nature of the audience that they are trying to market their product to. However, I would say that that is a subject for the communities, for those particular instrumentalities and not a subject for the National Endowment for the Arts, which was created in order to support national progress in the arts. The arts include the ugly as well as the beautiful, they are about life.

To refer to a point made before the 5 minutes expired, if I could, also, Mr. Martinez, if you would allow me—it is that judgments on this change with time. James Joyce's Ulysses was once banned. T.S. Eliot's material, he is a wonderful poet—I don't think anybody would deny it—caused problems in his time.

There are plenty of instances where standards were once one way and then they changed. In some of the written materials that I prepared, I pointed out that the profligacy of the Regency period in early 19th century England was replaced by a much stricter regime in the Victorian period and we can see in our own history in the United States similar things. There are many things that would not have been permitted in Massachusetts in the 17th century that are clearly OK today.

But the most important point that I would make here is that it is for people in communities to decide what their standard should be—not for us to tell them.

Mr. BARTLETT. Would the gentleman yield? The chairman referred to me about six times, and I will be very brief if the gentleman would yield. I know my time has expired, but it is a very serious subject.

Two points. First, I want to bring back the chairman and the panel back that we are not discussing those broader issues which may or may not be offensive to someone, but only those very narrow and very infrequent, as the chairman testified, 4 pages out of 2,000, I think he said, or something like that, that are patently offensive. My memo would even go further to say those items which are patently offensive to the average person, in the view of the experts that are reviewing the material, anyway, for artistic quality.

But second, and more important, it is an issue of funding, not of censorship. It is an issue in which persons and artists can produce within the context of the Constitution whatever they choose to produce, and to publish, and to write about, and to paint a picture of. But the taxpayers can also choose not to fund those items of pornography, or racism, or other patently offensive material if the taxpayers choose not to.

Now, other funding sources in this country—every funding source except the taxpayers, apparently, have that right. Publishers make those judgments every day. Time magazine, New York Times, the Fort Worth Star Telegram, decide what to publish every day of the week. Museum directors, artist galleries, bookstores, decide what to show. They use their judgment in terms of patently offensive as well, as other things, artistic quality. And every other funding source that I know of, whether it is a foundation or a corporation, make those judgments every day.

I would only ask that the taxpayers have the same rights to make judgments, and decline to publish patently offensive items, the same rights that the New York Times have, or Time magazine.

I thank the gentleman for yielding.

Mr. HODSOLL. I agree with Mr. Bartlett, first, that this is not a question of censorship, it is a question of how one should direct a Federal agency. I would agree that the Congress clearly has the authority, with the President's consent, obviously, to do so. That's our Federal system. There is no issue between us on that matter.

However, I would note—and I apologize if I am repeating in any way—I would note that the purpose of the National Endowment for the Arts as it was founded 20 years ago, is to encourage national progress in the arts. It refers also to freedom of expression. It refers also, and indeed, the legislative record of our enactment makes very clear that we would not have been established were there any question of our getting into artistic content, patently offensive, or otherwise, of our trying to make judgments about that. I think this has been reflected by all of the Presidents that have been involved with this, and I think the vast majority of Congress, who are Representatives of the people, elected by the people. This has been reaffirmed now in several reauthorizations for 20 years where these subjects have come up before; this is not the first time that this kind of subject has come up. The point is that, if one is to be serious about putting all of the taxpayers' dollars into encouraging national progress in the arts and sustaining not only a climate of freedom of expression, et cetera, but also the material conditions for its release—again, back to freedom—it is important not to impose, even in this funding source—and I am arguing essentially not a legal point here but a political point—it is important not to impose some kind of preordained standards, even if they are worked on by panels. Our panels are expert in art, not in these kinds of community standards, that would essentially detract from the purpose that we were established for.

So I am making an argument not on the basis of the legality or censorship, though it has implications for censorship, but on the basis of the mission of the National Endowment for the Arts .

Mr. **Martinez**. There's a western song that says, I think the title of it is "There's a Lady in New York Harbor Carrying a Torch For Me," and it goes on to say to the man that's disagreeing with him, "The same damn law that put me in prison gives us the right to disagree, you and me." I think that's something we have got to remember in anything that's published, you know, there's room for disagreement.

I don't want to beat that dead horse because we can go over this for years and it's not going to resolve the issue in some people's minds, those people that feel that they want to be the sole judge of what's good for you and me to read.

You mentioned in your testimony—and I don't know if I heard it right or not, but I would like clarification—that in your requesting funding for programs that you didn't make a request, and I am not stating it just the way you did but the way I interpret it, for special funding for special classes of people, or special cases. Here again, I am thinking of minorities and handicapped. Yet, in this bill there is a section, 107, I believe, that deals with specific programs to ensure that those people that might not have had an opportunity to participate in programs like this and get funding for grants to develop art forms expressing their culture or their particular ideas so the rest of the people can enjoy.

Was that an accurate statement or were you thinking of something else when you made that statement?

Mr. **Hodsoll**. Well, sir, I think we share what I think is your concern, that there are a number of people, minorities, and handicapped you have mentioned in particular, who do not have the same kind of access either from the point of view of their own artistic expression or from the point of view of being audiences, as do others who are more fortunately placed. There is no issue there between us.

I think our only issue, sir, is that we feel that we already have programs in place in this area—the Expansion Arts Program, the Folk Arts Program, and some of the ones I mentioned before, that 15 percent of our funding is going into these areas and, therefore, we don't see the need for a specific statutory injunction here. It somewhat grates, to be honest, because it implies that we haven't been doing our job in this area, and I guess we feel that we have.

Mr. MARTINEZ. I can understand that.

The last question I have is, you have talked about the difference in the two bills, 2296 and this bill, and the one because it was less funding you were in agreement with. The aspects of the bills themselves aside from their mechanics in it, you are primarily not objecting to maybe but a few things in H.R. 3248 other than the extreme funding. Basically are you in agreement with the concept of it?

Mr. HODSOLL. I am at somewhat of a disadvantage because I haven't seen the latest version but based on what I have heard, certainly, yes, we are against the increased authorization levels. Second, we would like to see a 5-year bill versus a 4-year bill. And, third, with regard to the language involving underrepresentation in section 5(c), we would prefer to see that not there. We had no problem with adding another provision to section 5(c) that establishes among the authorities for the chairman, an authority which we are already exercising under our general authorities, that essentially would assure that we provide for funding of organizations deeply rooted in and reflective of a minority, inner city, rural, or tribal community. We have no problems with that provision.

Mr. MARTINEZ. Thank you. Thank you, Mr. Chairman.

Mr. WILLIAMS. Mr. Hodsoll, I have no questions but I do want to make a remark about the schedule of our hearings and the passage of legislation through the full committee and the House.

We are on a much slower schedule than was originally encouraged upon us by some of our colleagues on the minority side and the administration. We were asked to accept the administration's bill and move it quickly last spring. It is, of course, incumbent upon the Congress to view every Federal effort in need of reauthorization closely, including those that appear to be working very well. The prudence of our review is often not reflective of our own concerns about legislation but, rather, because we want to give the American people an opportunity to be heard on reauthorization.

So we have taken the better part of this year, and this is our fifth hearing. Now we come to the inevitable legislative bottleneck where we either move quickly to beat the continuing resolution and not allow this act to expire, or we simply place this act in a continuing resolution and, therefore, lay it naked to all of the difficulties that ensue in that type of situation.

There's no question that if we decide to move this bill and not lay it bare for the continuing, we must move quickly. I wouldn't want the arts or humanities or museum folks around the country to believe that the Congress has gone on a fast track with this legislation. We must not move before the American public, and particularly those interested in these efforts, have had an ample and prudent opportunity to express themselves. We have, in fact, done the reverse, which has now led us to the dilemma of the final big step to move this bill through the House.

Again, we appreciate your willingness to be here. We will hear from three additional witnesses, at least two of whom will testify on this matter of the poetry and other, perhaps, offensive material. If you can, Mr. Hodsoll, I would appreciate it if you would remain with us because it may be worthwhile for us to bring you back to the table toward the end of this hearing to respond to additional questions which may arise because of the testimony of our remaining witnesses.

Can you remain with us?

Mr. **Hodsoll.** Yes, sir, I can.

I would also like to concur with your statement about the amount of time. We feel this committee has done a real yeoman's task of assuring the relevant points of view are heard, and we would hope that this committee would move forward with our bill.

Thank you, sir.

Mr. **Williams.** Thank you. Our next witness is Mr. Cleanth Brooks, emeritus professor of rhetoric, Yale University, here representing the Association of American Publishers.

Sir, we are delighted to have you with us today. We, of course, know of your work, are deeply appreciative of your work, and look forward to your testimony.

STATEMENT OF CLEANTH BROOKS, EMERITUS PROFESSOR OF RHETORIC, YALE UNIVERSITY, ON BEHALF OF ASSOCIATION OF AMERICAN PUBLISHERS, INC.

Mr. **Brooks.** I am very happy to be here, though I must confess I am a fish very much out of water. I am going to have to speak off the cuff, this whole appeal to me to come here, the invitation came to me fairly late. I have no prepared text.

I am not at all sure that I can help you directly to a solution. I have not read, for example, the poems which we have been hearing about. I have no concrete views of them at all. What I do want to say, and I will try to be quite brief, may have some bearing, however, on the problems which any panel or committee has in choosing poets, fiction writers, and others, for an award.

It does not bear what I shall be saying on the matter of community acceptance. I would certainly be out of my depth there. I know the law generally but I am not a lawyer, and I am in a group of lawyers here who have canvassed that issue and undoubtedly will go on with it further.

What I do have to say, however, has to do with this problem of artistic merit, which, of course, is one of the most slippery problems of all. What is artistic merit? How do you determine artistic merit?

Again, I have no easy solution, no formula. Apply this particular equation and you will get the right answer every time, that would be nonsense.

Actually, my job, if I have any, my contribution, if I can make one, on this occasion, is to indicate just how difficult that problem is.

Let me go back a bit to April. I gave a lecture here in Washington in which, among a number of other things, I mentioned what I called the three false muses. You remember the Greeks had the nine muses, the goddesses of poetry, music, and so on.

The three false muses, or as I call them, the three bastard muses. Now, I named them as propaganda, sentimentality, and pornography. Why did I put them all in the same basket? Why did I regard them as sisters? For this reason: Propaganda, which has its place in politics, in government, resembles fairly closely a lawyer's brief, in making the case for your client, or for the cause which you support. You don't state your opponent's side in the best terms, or you may try to be very fair to you, but the main object is to persuade that the case you are presenting is the correct one.

I am not arguing against propaganda—certainly for a good cause, though in our century we have seen it used very effectively for bad causes. But when it parades itself as literature, or tries to disguise itself as literature, you do have something quite false. The good novelist tries to tell the whole truth, all sides, not just to favor one position. He writes that that's a thesis novel and we ought—I think we do generally, downgrade it.

Why do I put sentimentality down as one of the bastard muses? Because the sentimentalist, usually on a tear-jerking jaunt, is plucking the sleeve of his reader, trying to elicit certain emotions, using any illicit device, not earned emotion at all, but something calculated to get the tear ducts flowing or whatever it is he is trying to store up. Now, all of us are acquainted with that muse in various ways—not merely in popular songs but even in political speeches sometimes.

The muse of pornography. What is pornography—in the terms in which I am going to try to present it here. Pornography is the titillation, the manipulation of a very powerful human urge, to the exclusion, the degradation, or the denigration of the other human traits.

All three of the bastard muses, I would argue, distort the human dimension. True art, as an ideal at least, tries to give us the whole human being, the human being operating in reality, the good and the bad, in their proper proportions—not something loaded, not something special.

I am not saying for a moment that all these questions of pornography can be turned into merely literary questions. If good art has an effect, a good effect, on human beings, I find it very hard to meet the objection that bad art probably has a bad effect on them. It may very well have. I can see why the State is concerned with what kind of literature gets about. Certainly, deliberately false renditions of all kinds of things can cause trouble.

I am dealing now with this business of artistic merit. Why put it in this rather elaborate context? Why try to see it as a kind of deformed sort of literature, bad literature, one might say? It throws one light on one of the tests which I think usually badly fails on every account. To pick out bits and pieces, to take out particular words, or particular actions, apart from the context, apart of what the writer is doing with it, that's the easiest way to tag the writer as a pornographer. I admit it can be a telltale clue of the artist who spends all his time using four letter words, watch it, you may find it's a pretty poor piece of work.

Anyway, I think you have got to take the total context into account. Incest, violence, adultery, seduction, these are facts of human life and they are to be found in all the great literature of the past, literature that the funded wisdom of the race regards as great. And why did they regard it as great artistry--because they do not distort the human condition. They are dealt with not to titillate, or merely for a sensational effect, or just to excite, they are used for a better purpose and a total purpose.

I think that too much of the censorship which we have had in the past particular words, or seizes on particular actions. If you play this game, one can take the Song of Solomon in the Bible and make it look like a mighty pornograhic prose poem. It is certainly a greatly censorious one. I see it as a great wedding hymn.

On the other hand, other people can see it in other terms. I remember an old professor of mine reading a poem submitted by one of his students, finally turned to him, I am told, and said, "Mr. Jones, either you have a very dirty mind or I have a very dirty mind."

We offer what is pornography for one person isn't for another. The way we read, and what we make of it, and how it's taught has a great deal to do with what is debilitating and what is character building and spirit lifting.

This is why, for me, as a person who has invested some 50 years trying to teach literature, I think that the teaching of literature is so important. I think, very frankly, so much of it in the last 50 years has been mistaught, from the fifth grade onward. There are plenty of exceptions, of course. But I think a great deal of our trouble lies there.

Anyway, the problem of the panelist, let's say, for one of your endowments—trying to take a young writer, a young fiction writer or poet determining whether or not he deserves to be given some time to work, experiment. He has his problem cut out for him and he has to make some gambles.

While I was a university professor at the Louisiana State University, long before I went to Yale, I was the editor—one of the editors for 7 years, of the university quarterly. We published lots of poetry and lots of fiction. We tried to bring forward the new writers, and we had to gamble. Sometimes we found writers who turned into quite wonderful people—Eudora Welty would be a fine example. Others fizzled out—two good stories and that's all we ever heard from them. But we couldn't select their poems or their stories on the basis of what they might write later. If they turned into writers of pornographic novels, that was hardly our responsibility—we couldn't predict it.

It seems to me that the problem in some very sense, the problem that we have been talking about in regard to how you choose, and what you choose, and how you avoid choosing pornographic materials, is indeed a very difficult one. I am not saying that because it's difficult, it's insoluble. I'm not saying that because it's difficult we should not put our best minds and talents to work on it. Yet I don't think we can expect perfect solutions. People are going to make mistakes.

It seems to me from what I know about our Endowments, that they have, on the whole, admirable successes and made few mistakes. But mistakes are always going to be made, there's no doubt of that. We have all heard of the farmer who became so enraged with the rats infesting his place that decided to burn down the barn to get rid of the rats. We have here at least three very usable barns that I think are serviceable. I don't think anybody is proposing putting the torch to any of them. Let's not demolish them or disfigure them in trying to close up all the rat holes.

As a matter of fact, the whole culture, I think, is too much suffused with sex. Look at the ads in the magazines, listen to the pop songs. Look around you, look at the kind of paperbacks on the stands at the airports and the drug stores.

These few words that I have given in closing now, I don't think are going to help you directly. I do think they might be useful to try to lift the discussion to a more theoretical position so that we can see the problem of literature, good literature, and pornography, can be seen as one. If we choose really good literature and know how to read it, the problem of pornography will disappear. I am not expecting that blessed day to ever arrive, Gabriel will blow his trumpet by that time.

Thank you.

Mr. **Williams**. Professor, I know you were a senior fellow with NEH.

Mr. **Brooks**. Yes.

Mr. **Williams**. Have you ever been a member of a panel with the Endowment for the Arts?

Mr. **Brooks**. No; I never have.

Mr. **Williams**. If you were a member of the literature panel and, therefore, had to select writers or fellowships—I think we could hold that in given pursuits you are an expert—would you be able to determine whether that applicant might produce work that would be patently offensive to the average person?

Mr. **Brooks**. I don't know that I could. I think I might be able to do this but I couldn't guarantee it. It would be foolish to guarantee it. I think I might make a good guess about whether the work he had produced was genuine literature or whether the pornographic bits were pornographic because they were gratuitous, or if they were put in just to titillate or to stir up certain things. I think I could tell that much. Of course, it would be easier with the artist friends and writer friends to say I condemn this because it's a damn poor piece of poetry, it's a bad novel, rather than I am censoring. I would hope it would come to the same thing.

On the other hand, I have never been elected to the supreme court of literary critics. I couldn't make any final judgment. I would find too many that would disagree with me.

Mr. **Williams**. Mr. Bartlett?

Mr. **Bartlett**. Professor, first of all, I think you have given a good deal of help in your testimony and I, for one, appreciate your work through the years as well as your testimony here today as we try to think through this issue together. Following in on the chairman's question, then, more precisely, if you were on such a panel and when you were reviewing the applications and the projects, you would clearly have to make a recommendation for funding—or not funding, that is——

Mr. BROOKS. Right, right.

Mr. BARTLETT [continuing]. You have a limited amount of funds and you have to make a recommendation.

Mr. BROOKS. That's right.

Mr. BARTLETT. Is there judgment which one could use, using the total context of the application and the way in which it's presented which, in your view, the project would be likely to be patently offensive to the average person? Is that the kind of judgment that you would be able to make or not?

Mr. BROOKS. It would depend on the average person, indeed. I might very well say in my recommendation I think this is a fine piece of work, but it's going to raise hell for the foundation, for everybody else that touches it. It's too bad, maybe we had better go over to Guggenheim or get some private funding. I am saying, this is hypothetical, I don't know I would be for it at all. If I thought it was really a fine piece of work, although it might look pornographic to the average person but was actually proper, necessary, and built the total edifice at this writer's building, I think I might very well do that. I might say, this ought to be done. I might even, if I had any friends left among the publishers, go to one of them.

I think what we need to remember is that publishers more and more—I hope I'm not saying anything bad or insulting to them—are being taken over by conglomerates. People who don't know anything about literature, don't care anything about it, and are only interested in the amount of money that the firm they take over is making. It's falling more and more on university presses, endowments, such as the Endowments for the Arts, to pick up these things and give the young writers a chance. I don't know a writer, in the United States, who is not worried about the difficulties that the young poet or the young writer is having getting his book published in New York. They do get published, sure, we've still got some good houses. But it is more and more difficult.

I have a friend in North Carolina who put up a lot of money of his own and found a small press with some friends, just to get such books published.

Mr. BARTLETT. Professor, that is actually very helpful. I suppose that in the context of your total testimony you are stating what is obvious, stating the obvious, at least it's obvious to me. Sometimes during these hearings I wonder if it's obvious to everyone, that is, first, that pornography does exist—

Mr. BROOKS. Yes.

Mr. BARTLETT. That there is such a thing.

Mr. BROOKS. Yes, I think it does.

Mr. BARTLETT. And that perhaps it's sometimes difficult to define. But, Professor, I don't recommend that you read these poems, and there are limited number of them. But I would suggest to you that no one on this panel is suggesting that either Shakespeare, Faulkner, or Joyce, or the Song of Solomon is anywhere close to that context.

Mr. BROOKS. I have seen some in my time which I admit would run a pretty good race. I haven't seen these. They may be lily white, but I have seen some whose sins were red as scarlet. I think I know what you are talking about.

Mr. **Bartlett**. Suffice it to say that it is not anywhere to a judgment call. If one assumes that pornography does exist, then it is not anywhere close to a judgment call as to whether those particular items anywhere were pornographic.

Mr. **Brooks**. Yes, right.

Mr. **Bartlett**. I suppose the only final comment would be that I think it is important that we not ask the panels to take words or phrases, or even a work, out of context, but merely to take the work in its entirety within the context of the application as a whole, and at that point make a judgment and include in that judgment whether that work would be patently offensive to the average person. Just as the panel makes a judgment as to whether it lacks or has serious literary artistic merit.

Mr. **Brooks**. Right.

Mr. **Bartlett**. I thank you.

Mr. **Brooks**. Thank you.

Mr. **Williams**. Thank you very much, Professor, we appreciate your being here with us today.

Mr. **Brooks**. Let me say in giving you my thanks for your questions in asking me here. I am not just a Yalee. I am proud of Yale, I have enjoyed it, but I taught for many years at the Louisiana State University. Lest you think I have the ivy sprouting out of my ears, I have taught at the University of Texas one summer, the University of Michigan, the University of Tennessee, Louisiana State, and North Carolina. I know, and recently as guest professor, what our big State universities are up against.

Thank you very much.

Mr. **Williams**. We knew it would be politically sound to have somebody with your background to come here. [Laughter]

Mr. **Bartlett**. Professor, I appreciate your good judgment in your choice of universities also.

Mr. **Williams**. If it's all right with our two remaining witnesses, we will ask them to come together at the hearing table—Congressman Armey and Congressman DeLay.

Dick, I see you are listed first on the witness list here. Why don't you proceed?

Mr. **Armey**. Thank you, Mr. Chairman. I wonder if it would be any help for me to point out that I, at one time, taught at the University of Montana?

Mr. **Williams**. A big help. [Laughter.]

Mr. **Armey**. I just thought I would throw that in.

Thank you, Mr. Chairman.

Mr. **Williams**. Would it be helpful for me to note that you were only there a year? [Laughter.]

Mr. **Armey**. I soon got smart enough to go to Texas. [Laughter.]

Mr. **Bartlett**. And, of course, both sides learned from the experience. [Laughter.]

STATEMENTS OF HON. RICHARD ARMEY, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF TEXAS, AND HON. THOMAS DeLAY, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF TEXAS

Mr. Armey. I appreciate the opportunity to testify before the Subcommittees on Select Education and Postsecondary Education to express my concerns for certain activities and practices of the National Endowment for the Arts.

I hope I might also be able to offer some suggestions regarding how we might address these concerns.

As you are aware, this is not the first time I have expressed my dismay over certain policies and practices of the NEA. While our full committee was marking up the 1 year NEA authorization bill, I expressed my concern for NEA's grant assistance to authors of what I and other members consider to be obscene and pornographic poetry.

I raised my concerns at the markup in support of an amendment to freeze the NEA authorization at current levels because my foremost concern was and remains the spending increases proposed for NEA. With our tremendous budget deficits, I could not support the increase the committee was proposing.

While I believe the arts play an important role in American society, I do not believe Federal assistance to promote them is a top priority. As you might recall, I offered an amendment to the Interior and Related Agencies Appropriations bill to freeze NEA funds at 1985 levels.

This amendment was later modified and adopted to allow for a $3 million increase in NEA in return for a freeze of the National Endowment for the Humanities and the Institute of Museum Services.

At our markup session, I circulated copies of poems written by NEA grantees which I considered obscene. These poems, which were the subject of two policy review articles in the spring and summer of 1982, have been the subject of considerable controversy. I don't want to rehash this controversy, but I want to make my position clear and clear up one misperception.

I must admit that I get a little tired of hearing that I am trying to deny someone's first amendment rights or that I am trying to censor "works of art." Nothing could be less true. I support the right of an author or an artist to "create" anything they believe is art, just as I support the right of a private individual to purchase or support this artistic product.

However, when it comes to using the American taxpayers' hard-earned dollars to subsidize and promote a particular work of art, I believe that Congress, acting as elected representatives of the people, has a responsibility to determine what type of art we should be funding. As one newspaper headline summed it up, "He who pays the tab plays the judge."

In a meeting I attended with Mr. DeLay, Mr. Hodsoll told me that records were not available to indicate whether or not the particular poems which I brought to the markup were used in making these particular grant decisions. By Mr. Hodsoll's admission, records were not kept of the poems in earlier years in support of grant applications.

From my first inquiry to NEA back in May until today, I have not been given any evidence to indicate that these poems were not submitted or seen by the panel prior to the grant award. Mr. Hodsoll might be willing to assume these works were not used; from my point of view, this is totally unsubstantiated on his part.

I would like to give you an example of something I am concerned about. Mr. Hodsoll has emphasized that it is important when reviewing an artist to review the entirety of his work, not to take bits and pieces. That point has been repeatedly made.

I should think, then, that it would be proper and acceptable for me to suppose that an artist would have his work reviewed and particularly his most recent work reviewed by a panel. In that respect I have here a poem—one of the original seven that we debated—written in 1979 by Amira Baraka, who received an NEA grant in 1981.

Now, I would suppose from Mr. Hodsoll's testimony that his panel would have seen this poem prior to awarding the 1981 grant. Although the records are not always clear in terms of what has been seen and what has not, but the poem is a recent poem.

Now, in this poem the poet says, "Poetry must see as its central task building a Marxist-Leninist-Communist Party in the United States of America. So that even in our verse we wage ideological struggle over political line."

Now, I would suggest that using Federal funding to fund the work of a person who sees his work as having a central task, the building of a Marxist-Leninist-Communist Party in the United States of America would be offensive and should be seen as offensive to the vast majority of American citizens. I would suppose that if the granting agency saw that it was acceptable to fund a person who has stated that the object of his work is to build a Marxist-Leninist-Communist Party in the United States of America, that they might at least consider the possibility that the principle of equal time might recommend an equal fund to an artist who suggests that his central task is to build a strong Republican Party or a strong Democratic Party, or any other strong party.

Now, that's a little different flavor to the debate, and it certainly does not relate to obscenity or pornography, but it does, I think, express an intent that should have been reviewed by the committee.

These were some of the concerns that I raised. But as we begin to raise questions about the nature of what was being funded, we also became concerned with the procedures by which funding decisions were made.

Charges that cronyism has taken place at NEA have long been circulated. The NEA has told my and other congressional offices that these problems, which admittedly existed in the past, have been resolved. I am not convinced that they have been.

The Government Activities and Transportation Subcommittee of the Government Operations Committee will be conducting hearings on the NEA. I understand Mr. DeLay has asked for hearings on this particular question as well. Although I will defer to my colleague from Texas for particulars, in talking with Mr. DeLay, I am of the belief that cronyism does exist within the NEA. As a member of the full Government Operations Committee, I will be asking to sit with the subcommittee as they look into this matter further.

I also have concerns for aspects of the Design Arts Program. Specifically, why is the Federal Government funding studies like a "Photo and Design Analysis of Seaside Resorts" and "Sheet Metal in Clothing?"

Now, there's no question in my mind that the recipient of the grant for the study of seaside resorts is an extremely talented individual. In addition to this grant, his proposals to NEA have merited him nine other NEA grants. But in a program with limited resources, wouldn't it be fairer to spread this money around?

Again, with the sheet metal in clothing grant, I am not challenging the credentials of the grant recipient. I do, though, believe that there might be uses for these limited funds which could be enjoyed by more members of our society.

I am concerned that we are funding esoteric projects like this, just as I am concerned when we hear tales of $400 hammers, $5,000 coffee pots, and $600 toilet seats.

Funding for these types of projects must not only stand the test of quality and merit of the grant proposal, but also the test of the scarcity of Federal dollars. We must recognize the tradeoffs; a dollar spent funding a study of seaside resorts is a dollar we can't spend on child nutrition programs, food stamps, AFDC, or any of a number of other Federal programs.

The underlying question before us is to what degree should Government subsidize the arts, and what type of art should be subsidized. The Federal Government can't support everything, and I think $200 billion deficits bear out what happens when we forget this fact.

In that regard, I can't believe that I have ever heard a more convincing testimony to the effect that standards of what is acceptable should be set at the community level than what was offered by Mr. Hodsoll when he said, "I don't see any way for a Federal panel to make determinations for the entire Nation." With respect to standards, should we not raise the question of whether or not the funding should also be cared for at the local level where the ability to judge local standards can be reasonably expected to be found?

Some argue the Federal Government has a responsibility to fund the arts because workers have a right to roses as well as bread. I have a hard time imagining a more regressive tax on less fortunate Americans than the NEA funding. The fact is the average working American does not participate all that often in opera, dance, and theater. Even the Chairman of the NEA, Frank Hodsoll, agreed with me that this is a regressive tax transferring resources from the less fortunate to the more fortunate.

Again, I don't think I have to remind this panel how often the question of fairness comes up in this body, and it is something we must be concerned with.

The legislative history of the National Endowment for the Arts and Humanities Act of 1965, as amended, makes clear that there shall be "no direction, supervision, or control over the policies determining personnel or curriculum."

I challenge this policy and suggest that perhaps we change this legislative mandate. I am not arguing that the Congress or the NEA should determine what is art or what people should be allowed to write or publish. I am saying the elected representatives of the taxpayers of America have the responsibility to determine what those tax dollars support. Private foundations make these types of decisions on a daily basis. I think the taxpayer should also have this right.

Let me conclude then with my suggestions of how we could address some of the problems I have mentioned. I believe we must establish some criteria for the various panels who approve NEA grants. Without specifically addressing the question of obscenity or pornography, we can instruct the panel to adhere to some generally acceptable criteria for presentation to the general public.

In the Design Arts Programs, we can challenge and change the process and the criteria which surfaced grants for esoteric projects like "Sheet Metal in Clothing" for Federal funding.

With all NEA grantees, we can strengthen the audit and review process and the post-award evaluations process to ensure that tax dollars are being spent for the purpose they were granted, and that we avoid funding someone a second time who failed to meet earlier guidelines.

I believe we could also look at making a larger part of NEA's funding subject to the challenge grants criteria. By leveraging Federal dollars, we could then reduce Federal involvement while guaranteeing the same degree of support.

Mr. Chairman, I appreciate the opportunity to express my concerns. While I am not a member of this subcommittee, and won't have the opportunity to vote on a 5-year reauthorization of this act in subcommittee, I will be voting on this multiyear reauthorization in full committee.

I have general reservations against multiyear authorizations for transfer payment programs; it prevents Congress from doing exactly that which it was charged to do—monitor and oversee the outlay of Federal funds on a yearly basis. My main concern, though, is that the subcommittee and the full committee address the concerns I have mentioned before we send this bill to the House.

I thank you for having me.

[The prepared statement of Hon. Dick Armey follows:]

PREPARED STATEMENT OF HON. DICK ARMEY, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF TEXAS

Thank you, Mr. Chairman. I appreciate the opportunity to testify before the Subcommittees on Select Education and Postsecondary Education to express my concerns for certain activities and practices at the National Endowment for the Arts. I hope I might also be able to offer some suggestions as to how we might address these concerns.

As you are aware, this is not the first time I have expressed my dismay for certain policies and practices of the NEA. While our full Committee was marking-up the one year NEA authorizations bill, I expressed my concern for NEA's grant assistance to authors of what I and other Members considered to be obscene and pornographic poetry.

I raised my concerns at the mark-up in support of an amendment to freeze the NEA authorization at current levels because my foremost concern was and remains the spending increases proposed for NEA. With our tremendous budget deficits, I could not support the increase the Committee was proposing.

While I believe the arts play an important role in American society, I do not believe federal assistance to promote them is a top priority. As you might recall, I offered an amendment to the Interior and Related Agencies Appropriations bill to freeze NEA funds at 85 levels. This amendment was later modified and adopted to allow for a $3 million increase in NEA in return for a freeze of the National Endowment for the Humanities and the Institute of Museum Services.

At our mark-up session, I circulated copies of poems written by NEA grantees which I considered obscene. These poems, which were the subject of two Policy Review articles in the Spring and Summer of 1982, have been the subject of considerable controversy. I don't want to rehash this controversy, but I want to make my position clear and clear up one misperception.

I must admit that I get a little tired of hearing that I'm trying to deny someone's First Amendment rights or that I am trying to censor "works of art." Nothing could be less true. I support the right of an author or an artist to "create" anything they believe is art, just as I support the right of private individual to purchase or support this artistic product.

However, when it comes to using the American taxpayers' hard-earned dollars to subsidize and promote a particular work of art, I believe that Congress, acting as elected representatives of the people, has a right to determine what type of art we should be funding. As one newspaper headline summed it up, "He who pays the tab play judge."

In a meeting I attended with Mr. DeLay, Mr. Hodsoll told me that records were not available to indicate whether or not the particular poems which I brought to the May mark-up were used in making these particular grant decisions. By Mr. Hodsoll's admission, records were not kept of the poems in earlier years in support of grant applications.

From my first inquiry to NEA back in May until today, I have not been given any evidence to indicate that these poems were not submitted or seen by the panel prior to the grant award. Mr. Hodsoll might be willing to assume these works were not used; from my point of view, this is totally unsubstantiated on his part.

After delving deeper into the NEA, I became aware of other practices which concerned me as well. Charges that cronyism has taken place at NEA have long been circulated. The NEA has told my and other Congressional offices that these problems, which admittedly existed in the past, have been resolved. I'm not convinced they have been.

The Government Activities and Transportation Subcommittee of the Government Operations Committee will be conducting hearings on the NEA. I understand Mr. DeLay has asked for hearings on this particular question as well. Although I'll defer to my colleague from Texas for the particulars, in talking with Mr. DeLay, I'm of the belief that cronyism does exist within the NEA. As a member of the full Government Operations Committee, I'll be asking to sit with the Subcommittee as they look into this matter further.

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Mr. WILLIAMS. Thank you.

Mr. DeLay.

Mr. DELAY. Thank you, Mr. Chairman.

Will it do me any good to say that I haven't taught at any university?

Mr. WILLIAMS. Yes.

Mr. DELAY. I appreciate this opportunity, also, to discuss some of the problems I have found with the National Endowment for the Arts. I hope that a frank discussion of the NEA will help in the formulation of its authorizing legislation.

Let me give you a little background as to the reason I am here today. It started with, as you well know, Mr. Chairman, the appropriations, or the suggestion that National Endowment for the Arts receive a 7.1 increase in their funding. I thought that was rather strange when we are freezing, cutting, and eliminating programs that the National Endowment for the Arts should be increased. With my limited staff and limited time available to me I looked into the NEA to support my contention that the NEA should be cut by 10 percent, or at least 10 percent, if not what the President and Mr. Hodsoll support as a cut in their funding. I ran into many, many management problems, and when I hear discussions about domestic spending on programs such as arts, someone will bring up the idea of the Defense budget. For 1986, the President proposed a $19 million reduction in the NEA's budget. During appropriations hearings which considered that figure, at least one of our colleagues cried foul, stating, "We always get questions such as, if you want an increase, are you willing to increase taxes to pay for it? That standard never applies to the defense side. I am getting a little bit fed up when I hear this double standard applied. The concern seems to me to be that the Defense Department does not have to have their budget cut as other agencies have. Unfortunately, the question not usually asked is: Why aren't the other agencies held up to the same scrutiny as the Defense Department in the way that they spend money?

Every day we read about another example of DoD waste—the $435 hammer, or the toilet seat that cost $1,000 each. The problem of waste, fraud, and abuse in defense procurement is real. And if you look at the Defense authorization bill, Congress is at least starting to try to address these issues.

But we shouldn't forget that Congress has given another agency, the NEA, over $163 million—that's over 160 million taxpayers' dollars—to distribute to help support the arts in this country. Though it is obviously less than the Defense Department spends, shouldn't we be making sure that the money is well spent?

As far as I can tell there's no agency that has proven that it is responsible enough to spend taxpayers' money with a free hand.

It seems to me that the reason the NEA doesn't receive this scrutiny is because if you say something against the NEA, you are labeled an "anti-intellectual" or criticized for "coming from a rather narrow sense of what properly constitutes art". And you are told that you can't know enough about art—especially not as much as the "artists"—so you don't have the right to tamper with their budget. As far as I am concerned that's baloney.

I was sent to this body to watch the way my constituents' money is spent, and that is why I took a very close look at the NEA in light of the fact that the Appropriations Committee recommended a 7.1 percent increase.

Currently at the NEA, there is a problem in the grant process. The problems are many and seem to be of the type that would be present when a handsoff attitude is taken with people empowered to distribute millions of dollars. These problems include cronyism—or what we could call a "good old boy" network—and a lack of followup and accountability of grants and their grantees. This is evidenced by their own annual report where you can find many examples if you know where to look.

Because of what I have found, I have requested that the Subcommittee on Government Activities of the Government Operations Committee—of which I am a member—to hold hearings on this subject, which will occur in the very near future. While this is presently under investigation I have already seen enough to indicate to me that there are many problems at the NEA. I will try to give you a sense of what is going on over there.

I have found that many panelists have a way of sticking around the NEA on grant panels. Now, you heard Mr. Hodsoll say that 40 percent of those that serve on the panel has only served once. Well, that leaves 60 percent of the panelists who have previously served on a panel.

Additionally, the organizations that they represent—or are employed by—do very well collecting hundreds of thousands of dollars across various NEA programs. You only have to open this 1984 Annual Report to start to get the idea.

Look for the name "Haleakala"—I think I gave you a copy of what I am about to tell you—and you will find that they have received 16 grants, totaling $340,950. You will also notice there that there is a panelist that appears, not once, but twice. Her name is Mary MacArthur, who is described in the report as an arts consultant from New York. What it doesn't say is that she is the director of "The Kitchen," or better known as Haleakala.

Of the $340,950 that this organization received, $28,000 was from the Dance Program, $64,000 was from the Media Arts Program, $17,000 was from the Museum Program, $4,500 was from the Music Program. The remaining $192,450—over half of the total amount of the grant—was from the two panels that Ms. MacArthur just happened to sit on—they got $148,000 from the Inter-Arts Program and $44,450 from the Opera-Musical Theater Program. Haleakala must be very good at many things to beat out all these other applicants for grants in so many arts categories. They even received $17,000 for being a museum.

I wish this was the only example, but there are other instances of groups receiving large sums of money across NEA programs—and have directors, employees, or just people the group has given money to, on panels deciding if and how much they are going to get.

This problem seems to include not only organizations, but individuals. In 1984, the NEA awarded a $25,000 grant from the Media Arts Program to film an elephant roundup in Thailand to a Mr. Skip Blumberg. If you look into the 1984 Annual Report you will notice that Mr. Blumberg is also a panelist on the Media Arts Program—contrary to the claims by the NEA that ". . . artists may serve on panels only if they agree not to apply for a grant while they are on a panel." Obviously, there are exceptions.

Now, NEA will tell you, well, maybe Mr. Blumberg walked out of the room when they voted on his grant. Mr. Chairman, you well know that if I walked out of this room and you were voting on a water project for me, what the results would be.

It seems to me that people who give out millions of dollars without being held up to public scrutiny should be under restrictions that make cronyism impossible. For this reason, I hope that these subcommittees will look into the possibility of a strict rotation schedule whereby panelists stay no more than 2 years, and that is for any panel, not just one panel, and will have to wait at least 3 years before serving another 2 years on any panel. Additionally, these 3-year waiting periods should apply to getting a job with the NEA.

Now, the response will probably be, we can't get people to serve on these panels. Well, a lot of the panels amount up to 65 people on a panel, depending upon which program you are looking at. So they could probably cut those panels in half and still be able to meet their quotas on these panels. They want more money. And by wanting more money, it seems to me that there are plenty of people out there that are deserving and capable of serving the panels since they need more money, so maybe they could draw from that pool of people.

Another problem I found at the NEA is a total lack of followup, contrary to what Mr. Hodsoll testified here this afternoon. It seems that NEA is fond of giving out money and not making an effort to see what their money bought. At least the Defense Department got to see the $435 hammer.

The most disturbing part of this problem is that the NEA gives grants to the same grantees year after year without seeing what was produced with the last grant. I have been told that the chairman has issued a rule that prohibits new grants from being awarded without a final report being filed with the NEA.

I am also told that since very few grantees file these reports, let alone have the NEA see their final product, many new grants are issued without the panelist knowing what was done with the last grant—contrary to Mr. Hodsoll's testimony. My staff went down and looked at the grants made in 1983, and as of now, a little over 50 percent have still not filed their reports, or sent in their work, or anything else.

Another recommendation that I would like to make at this point is for the authorizing legislation to include a provision which directs the panelists to have a final report, a financial report with a dollar by dollar breakdown, and the actual final product to the previous grant, before any new grant is issued to the grantee. There is no other way to keep track of what is being done with the money, especially for organizations that get 16 grants. Additionally to increase NEA's knowledge of what grantees are doing with the grant money both auditing and oversight inspections should take place in a higher percentage of grantees.

I am told that currently, a little over 2 percent of the grantees are audited. This is obviously unacceptable. I suggest that the percentage of oversight should be directly tied to the increased percentage of audits—a minimum of 20 percent by 1986.

Instituting these ideas will go a long way toward increased oversight by the NEA and will help promote the integrity of the grants process.

I would also like to add that the Government Activities Subcommittee will be holding hearings focusing on a program of the NEA that the current chairman started called "The Private Partnership Program." Apparently this was a 2-year fundraising program that spent almost $1 million to raise a grand total of $10,000.

There were many other disturbing facts about this investigation—not the least of which is that the Chairman waited 2 years to end the program—but since it is the subject of upcoming hearings I cannot go into any more detail.

My investigation is still preliminary at this point, but it is obvious there are problems that have to be examined further before effective authorizing legislation can be written. I think it would be a mistake at this time to give the NEA a 5-year authorization, but if the subcommittees feel it is necessary, I would hope that they would consider my recommendations.

To conclude, it is important that we continue to discuss waste and abuse in the Defense Department, but we must also discuss waste and abuse in other agencies of Government—yes, even the arts. We must always remember that the money that is misspent, through negligence or through a calculated effort, is taxpayers' dollars.

We now have deficits that are in the $20-billion range and we must find a way to bringing spending under control. We cannot have champagne on a beer drinker's budget—especially when it's given out with one for you, two for me attitude.

I thank you, Mr. Chairman, for allowing me appear before this panel.

[The prepared statement of Hon. Tom DeLay follows:]

PREPARED STATEMENT OF HON. TOM DELAY, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF TEXAS

Thank you, Mr. Chairman. I appreciate the opportunity to discuss some problems I've found at the National Endowment for the Arts. I hope that a frank discussion of the NEA will help in the formulation of its authorizing legislation.

Time and time again, when I hear discussions about domestic spending on programs such as the arts, someone will bring up the defense budget. For fiscal year 1986, the President proposed a $19 million reduction in the NEA's budget. During appropriations hearings which considered that figure, at least one of our colleagues cried foul, stating, "we always get questions . . . such as . . . if you want an increase, are you willing to pay increased taxes to pay for it? That standard never applies to the defense side. . . . I get a little bit fed up when I hear this double standard applied." The concern seems to be that the Defense Department does not have to have their budget cut as other agencies have. Unfortunately, the question not usually asked is—why aren't the other agencies held up to the same scrutiny as the Defense Department in the way they spend money?

Every day we read about another example of DOD waste—a $435 hammer or stool caps for over $1,000 a piece. The problem of waste, fraud and abuse in defense procurement is real and if you look at the defense authorization bill Congress is at least starting to address these issues. But we shouldn't forget that Congress has given another agency, the NEA, over $163 million—that's over 160 million taxpayers' dollars— to distribute to help support the arts in this country. Though it is obviously less than the Defense Department spends—shouldn't we be making sure that the money is well spent? As far as I can tell there is no agency that has proven it is responsible enough to spend taxpayers' money with a free hand.

It seems to me that the reason the NEA doesn't receive this scrutiny is because—if you say something against the NEA you're labeled an "anti-intellectual" or criticized for "coming from a rather narrow sense of what properly constitutes art"—and, you're told that you can't know enough about art—especially not as much as the "artists"—so you don't have the right to tamper with their budget. As far as I'm concerned that's baloney. I was sent to this body to watch the way my constituents' money is spent and that is why I took a close look at the NEA in light of the fact that the Appropriations Committee recommended a 7.1 percent increase.

Currently at the NEA, there is a problem in the grant process. The problems are many and seem to be of the type that would be present when a hands off attitude is taken with people empowered to distribute millions of dollars. These problems include cronyism—or what some would call an "old boy" network—and a lack of followup and accountability of grants and grantees. This is evidenced by their own annual report where you can find many examples if you know where to look. Because of what I have found, I have requested that the Subcommittee on Government Activities of the Government Operations Committee—of which I am a member—to hold hearings on this subject, which will occur in the near future. While this is presently under investigation I have already seen enough to indicate to me that there are many problems at the NEA. I will try to give you a sense of what is going on there.

I have found that many panelists have a way of sticking around the NEA on grant panels, some serving on two or three panels—by NEA's own admission, 60 percent of the panelists had previously served on a panel. Additionally, the organizations that they represent—or are employed by—do very well collecting hundreds of thousands of dollars across various NEA programs. You only have to open the 1984 annual report to start to get the idea.

Look for the name "Haleakala" and you will find that they have received 16 grants totaling $340,950. You will also notice there is a panelist that appears, not once, but twice. Her name is Mary MacArthur, who is described as an arts consultant from New York. What it doesn't say is that she is the director of "The Kitchen" or better known as Haleakala. Of the $340,950 dollars that this organization received, $28,000 was from the Dance Program, $64,000 was from the Media Arts Program, $17,000 was from the Museum Program, $4,500 was from the Music Program. The remaining $192,450—over half—were from the two panels that Ms. MacArthur just happened to sit on—they got $148,000 from the Inter-arts Program and $44,450 from the Opera-Musical Theater Program. Haleakala must be very good at many things to beat out other applicants for grants in so many arts categories—heck they even received $17,000 for being a museum. I wish this was the only example, but there are other instances of groups receiving large sums of money across NEA programs—and have directors, employees, or just people the group has given money to, on panels deciding if and how much they get.

This problem seems to include individuals not just organizations. In 1984 the NEA awarded a $25,000 grant from the Media Arts Program to film an elephant roundup in Thailand to a Mr. Skip Blumberg. If you look in the 1984 annual report you will notice that Mr. Blumberg is also a panelist on the Media Arts Program—contrary to the claims by the NEA that ". . . artists may serve on panels only if they agree not to apply for a grant while they're on a panel." Obviously there are exceptions.

It seems to me that people who give out millions of dollars without being held up to public scrutiny should be under restrictions that make cronyism impossible. For this reason, I hope that these subcommittees could look into the possibility of a strict rotation schedule, whereby panelists stay not more than 2 years and that is for any panel, and will have to wait at least 3 years before serving another 2 years on any panel. Additionally, this 3 year waiting period should apply to getting a job with the NEA.

Another problem I've found at the NEA is a total lack of followup. It seems the NEA is fond of giving out money and not making an effort to see what their money bought. At least the Defense Department got to see the $435 hammer. The most disturbing part of this problem is that the NEA gives grants to the same grantees year after year without seeing what was produced with the last grant. I have been told that the chairman has issued a rule that prohibits new grants from being awarded without a final report being filed with the NEA. I am also told that since very few grantees file these reports, let alone have the NEA seen their final product, many new grants are issued without the panelist knowing what was done with the last grant.

Another recommendation that I would like to make at this point is for the authorizing legislation to include a provision which directs the panelists to have a final report, a financial report with a dollar by dollar breakdown and the actual final product of the previous grant—before any new grant is issued to the grantee. There is no other way to keep track of what is being done with the money, especially for organizations that get 16 grants. Additionally to increase NEA's knowledge of what grantees are doing with the grant money both auditing and oversite inspections should take place in a higher percentage of grantees. I am told that currently, a little over 2 percent of the grantees are audited. This is obviously unacceptable. I suggest that the percentage of oversite should be directly tied to an increased percentage of audits—a minimum of 20 percent by fiscal year 1986. Instituting these ideas will go a long way towards increased oversight by NEA and will help promote the integrity of the grants process.

I would also like to add that the Government Activities Subcommittee will be holding hearings focusing on a program of the NEA that the current chairman started: "The Private Partnership Program." Apparently this was a 2 year fundraising program that spent almost $1 million to raise a grand total of $10,000. There were many other disturbing facts about this investigation—not the least of which is that the chairman waited 2 years to end the program—but since it is the subject of upcoming hearings I cannot go into more detail.

My investigation is still preliminary at this point, but it is obvious there are problems that have to be examined further before effective authorizing legislation can be written. I think it would be a mistake at this time to give the NEA a 5-year authorization, but if the subcommittees feel it is necessary, I hope they will consider my recommendations.

To conclude, it is important that we continue to discuss waste and abuse in the defense department, but we must also discuss waste and abuse in other agencies of Government—yes even the arts. We must always remember that the money that is misspent—through negligence or through a calculated effort—is taxpayer dollars. We now have deficits that are in the $200 billion range and we must find a way to bring spending under control. We cannot have champagne on a beer drinker's budget—especially when it's being given out with a one for you, two for me attitude. Thank you.

Mr. **Williams**. Thank you.

Mr. Bartlett.

Mr. **Bartlett**. Thank you, Mr. Chairman.

I thank both the Members of Congress for their extraordinary effort in terms of research effort in the National Endowment for the Arts.

If I could summarize it, it seems to me that the four major issues—two of which are new, at least new in the context of being raised at a public hearing—that the two of you have raised, which I share your concern, is No. 1, obviously, budget authority, increasing the budget for the Endowments while other things remain constant or reduced.

No. 2, some imposition of the requirement of some judgment as to funding patently offensive material.

No. 3, some evaluation of the results by the Endowments as to the results of the material that is funded.

No. 4, a rather serious sounding issue of conflict of interest, which Mr. DeLay has just raised.

Mr. Chairman, it might be helpful if Chairman Hodsoll has any responses to some of these, he may also want to answer some of the questions.

I think the first two have been discussed quite a bit. Taking the last in order, Mr. DeLay, then you, essentially, found what I believe Mr. Hodsoll said, although perhaps less succinctly than you did, or less directly, that there is no sort of postevaluation of the work or the product. We can talk about reports being filed and financial assistance reports—are you saying that in addition to that that the reports that are required to file, while they have no relation to the work, are you saying that only half of those—is that what you said was involved in 1983?

Mr. **DeLay**. In 1983, those grants that were given out by the design arts department, a little over 50 percent of those have not come back with reports to this date.

Mr. **Bartlett**. It seems reasonable to me, and it must to you, that at the very least, that if we were funding, say, a private foundation, and we funded a body of work either by an artist or writer, and we funded that body of work under a certain set of criteria in the application, and that at the end of the work we would get a copy of the work. It seems to me to be reasonable to at least do that, and then hopefully to evaluate that work either in a cursory manner, or hopefully at least the same level of evaluation that went into making the original grant.

Is that essentially what you are proposing?

Mr. **DeLay**. Mr. Bartlett, I think Mr. Hodsoll can show you a lot of policies written by NEA. I am stating—and this is just a cursory view, believe me, we have only been on this for about a month and a half, and naturally we have other things in the hopper, but in the short period of time we found the kind of things happening that suggest that even though the NEA has policies as far as followup is concerned, they are not being adhered to.

Mr. **Bartlett**. Chairman Hodsoll is still here. I wonder if you could just step up to the table. I think I understand the system, and that is that a financial report of some kind, and a picture of the book is required, or the work is required to be sent in.

I don't mean to oversimplify the testimony but I think that's what I understand. Can you then tell us as to what percentage of at least that modest amount is in fact sent back in or obtained?

Mr. **Williams**. Mr. Bartlett, I would prefer if you direct your questions to the two Members of Congress who are witnesses and then perhaps it might be more orderly if we could then address questions based upon their testimony to Mr. Hodsoll.

Mr. **Bartlett**. Thank you, Mr. Chairman, I would be happy to. I think that's an orderly procedure.

The last, then, is conflict of interest which seems to be a rather serious charge.

Are you telling us that there is a violation of the written policies of the National Endowment for the Arts in that a panelist served on a panel, that the panel then made a grant to that recipient? Or are you saying that there is no policy that was——

Mr. **DeLay**. There is a policy. Believe me, there is a policy, No. 1, that a panelist may not apply for a grant. But in the case of Mr. Skip Blumberg, he was a panelist and he got a grant.

All I am doing is very cursory, believe me——

Mr. **Bartlett** [continuing]. What about the case of Mary MacArthur, was that——

Mr. **DeLay** [continuing]. Mary MacArthur is sitting on a panel and is the director of a recipient organization in the same year. It's right here in their own annual report.

[The annual report follows:]

National
Endowment
for the Arts

Annual
Report
1984

Atlanta, City of Atlanta, Georgia	For the presentation of dance performances, workshops, and conferences throughout the 1984-85 season.	[illegible]
Auditorium Theater Council Chicago, Illinois	For artists' fees for the 1984-85 season at the Auditorium Theatre Council.	[illegible]
Ballet Aspen Aspen, Colorado	For a two-week summer residency of Ballet West and residencies of additional companies.	[illegible]
Baltimore Theatre Project Baltimore, Maryland	For artists' fees and production and promotion costs for Dancefest during the summer of 1984.	[illegible]
Bardavon 1869 Opera House Poughkeepsie, New York	For a series of dance events during the 1984-85 season at the Bardavon Opera House.	5,000
Brooklyn Academy of Music Brooklyn, New York	For Twyla Tharp's New York Season, the Hoofer's Tap Festival, Dance Africa, and a major ballet series during the 1984-85 season.	75,000
California, Regents of the University of Berkeley, California	For a long-term residency of the Martha Graham Dance Company during the 1984-85 season.	20,000
California, Regents of the University of Los Angeles, California	For dance performances and workshops by several American dance companies during the 1984-85 season.	30,000
Chicago Theatre Group Chicago, Illinois	For the presentation of the Goodman Theatre's 1984-85 dance series.	7,500
Cleveland Modern Dance Association Cleveland, Ohio	For artists' fees, production costs, and advertising for the 1984-85 concert series.	12,000
Colorado Springs Dance Theatre Colorado Springs, Colorado	For artists' fees for a residency of the Houston Ballet.	7,500
Columbia College Chicago, Illinois	For artists' fees and promotional costs for the 1984-85 season at the Dance Center.	8,500
Community Services Brooklyn, New York	For the presentation of national dance companies at Brooklyn Center for the Performing Arts during the 1984-85 season.	17,500
Contemporary Dance Theatre Cincinnati, Ohio	For artists' fees and publicity expenses for a series of dance presentations during the 1984-85 season at the Dance Hall.	5,000
Creative Time New York, New York	For the presentation of new dance performances by emerging dance companies at "Art on the Beach" during the summer of 1984.	7,500
D.C. Wheel Productions Washington, D.C.	For artists' fees and management services for the 1984-85 performance series at the Dance Place.	10,000
Dance Theatre Workshop New York, New York	For the Dance Production Project, through which dance artists and companies are presented throughout the 1984-85 season.	50,000
Davis and Elkins College Elkins, West Virginia	For the International Mime and Movement Festival sponsored by the School of Movement Research in the summer of 1984.	10,000
Emanu-el Midtown YM-YWHA New York, New York	For artists' fees and promotional production costs for the 1984-85 season at the Dance Center.	7,500
Flynn Theatre for the Performing Arts Burlington, Vermont	For the dance series during the 1984-85 season at the Flynn Theatre.	12,000
Friends of the Arts Locust Valley, New York	For the third annual "Dazzling Dance" subscription series presented during the 1984-85 season.	10,000
Grand Opera House Wilmington, Delaware	For the presentation of several dance companies during the 1984-85 season.	7,500
Haleakala New York, New York	For "Dancing in the Kitchen," a series of performances by experimental choreographers.	12,000
Hartford Ballet Hartford, Connecticut	For the presentation of the Pittsburgh Ballet Theater during the 1984-85 season.	10,000
Hill (Thelma) Performing Arts Center Brooklyn, New York	For artists' fees and other costs for a series of dance concerts presented at the Thelma Hill Performing Arts Center.	15,000

Dance Theater Workshop New York, New York	For the documentation of 32 artists/companies produced by DTW, and the Video/Choreographer collaboration project.	9,000
Fisher, Ellen New York, New York	For the production of a film used in performance in collaboration with filmmaker Thomas Palazzolo.	5,000
Foundation for Independent Artists New York, New York	For the production of the video component for Tim Miller's *Democracy in America*, created in collaboration with video artist Greg Miller.	8,000
Foundation for Independent Artists New York, New York	For a multi-purpose video production involving video artist Michael Schwartz with Nina Wiener, Gus Solomons, and Church Davis.	7,500
Fox, Lisa and Curt Royston New York, New York	To complete post production on three short films by choreographer Lisa Fox and filmmaker Curt Royston.	1,500
Gardner, Elaine Snyder, New York	For collaboration with filmmaker Ken Rowe for the filming of Ms. Gardner's work: *9.2.5 Pumps 4-P/M.N.S.X.*	3,000
Greenfield, Amy New York, New York	For a film/dance by Ms. Greenfield based on *Antigone*.	5,000
Gross, Sally New York, New York	For a film/dance by Ms. Gross made in collaboration with visual artist Joan Kurahara.	2,000
Haleakala New York, New York	For The Kitchen to document and preserve through film the recent reconstruction of Oskar Schlemmer's Bauhaus dances.	8,000
Haleakala New York, New York	For the documentation of choreographers presented in the "Dancing in The Kitchen" series in 1984.	8,000
Heick, William R. and Gordon Mueller San Francisco, California	For the filming of sacred Javanese dance *Bedoyo Ketawang* in Indonesia.	5,000
Hemmendinger, Lucy New York, New York	For production of a dance video piece by Ms. Hemmendinger in collaboration with dancer/choreographer Jeff McMahon.	5,000
Jacob's Pillow Dance Festival Lee, Massachusetts	For the creation of a one-hour program on the 50th anniversary of the Pillow.	7,500
Jaroslow, Risa New York, New York	To expand current work through the use of editing and playback equipment for Ms. Jaroslow's video/performance work.	3,000
Kaye, Pooh and Liz Ross New York, New York	To complete the film, *Eccentric Motions*.	5,000
Levy, Monica New York, New York	For the production of a film used in a performance context.	3,000
Los Angeles Area Dance Alliance Los Angeles, California	For the Dance/Video Center to provide recording, screening, and duplicating services at low cost to the dance community.	7,500
Minnesota Independent Choregrapher's Alliance Minneapolis, Minnesota	For two choreographers to collaborate with a videographer to produce a short new dance video work for each dance artist.	3,500
National Council for the Traditional Arts Washington, D.C.	For a 16mm film documenting the Royal Khmer Classical Dance Company of Cambodia, now in residence as refugees in the United States.	5,000
New York Public Library New York, New York	For the Dance Collection at the Performing Arts Library at Lincoln Center.	50,000
On the Boards Seattle, Washington	To document and archive established dance artists from the Seattle community, including some nationally known artists.	3,000
Perron, Wendy New York, New York	For a collaborative dance/video project with video artist/dancer Cathy Weis.	5,000
Riverside Church in the City of New York New York, New York	To document artists performing during the 1984 season of the Riverside Dance Festival.	7,000
Rose, Kathy New York, New York	To create a 15-minute movement piece for video.	3,000

Haleakala New York, New York	For the 1984-85 series of presentations of more than 100 events at the Kitchen.	75,000
Hallwalls Buffalo, New York	For a full-time development staff person.	7,500
Helena Film Society Helena, Montana	For audience development efforts for the Helena Series for the Performing Arts.	10,000
Hill (Thelma) Performing Arts Brooklyn, New York	For the 1984-85 multi-disciplinary season of presentations in dance, music, and photography.	6,000
Humboldt State University Foundation Arcata, California	For community outreach, audience development, workshops, and master classes.	15,000
Illinois, University of Urbana, Illinois	For artists' fees for the 1984-85 presentation season at the Krannert Center for the Performing Arts.	7,500
Institute for Art and Urban Resources Long Island City, New York	For artists' fees for the 1984-85 multi-disciplinary presentation season at P.S. 1.	15,000
Institute of Contemporary Art Boston, Massachusetts	For the 1984-85 series of inter-arts presentations.	10,000
Inter-Media Art Center Huntington, New York	For salaries and audience development efforts during the 1984-85 season.	5,000
Intersection San Francisco, California	For audience development activities and staff salaries during the 1984-85 presentation season.	10,000
Iowa, University of Iowa City, Iowa	For audience development and artists' fees for the 1984-85 presentation season at Hancher Auditorium.	35,000
Island Center of St. Croix Christiansted, Virgin Islands	For artists' fees for the 1984-85 presentation season.	10,000
Japanese American Cultural and Community Center Los Angeles, California	For audience development projects for the 1984-85 series of concerts and recitals of Japanese music and dance.	15,000
Jewell (William) College Liberty, Missouri	For a fundraising campaign during the 1984-85 presentation season.	7,500
Just Above Midtown New York, New York	For audience development and technical presentation expenses involved in the 1984-85 presentation season.	7,500
Kahilu Theatre Foundation Kamuela, Hawaii	For artists' fees for the 1984-85 series of presentations.	5,000
Kansas, University of Lawrence, Kansas	For artists' fees and audience development during the 1984-85 presentation season.	5,000
Lincoln Center for the Performing Arts New York, New York	For the Lincoln Center Out-of-Doors Festival.	TF 60,000
Los Angeles Contemporary Exhibitions Los Angeles, California	For production costs involved in the presentation of new, interdisciplinary art during the 1984-85 season.	5,000
Lower Manhattan Cultural Council New York, New York	For artists' fees and audience development for the council's 1984-85 presentation season.	8,000
Maryland, University of College Park, Maryland	For staff support for the 1984-85 presentation season of Arts at Maryland	7,500
Massachusetts, University of Amherst, Massachusetts	For artists' fees for the 1984-85 presentation season at the Fine Arts Center.	10,000
McCarter Theatre Company Princeton, New Jersey	For artists' fees, audience development, and staff support during the 1984-85 presentation season.	20,000
MoMing Dance and Arts Center Chicago, Illinois	For artists' fees for the 1984-85 presentation season.	10,000

Haleakala New York, New York	For artist management internships at The Kitchen.	8,000
Institute of Alaska Native Arts Fairbanks, Alaska	To expand information services to native and non-native artists throughout the state.	5,000
National Association of Artists' Organizations Washington, D.C.	For an additional staff position to expand services to the artists' organizations field.	14,000
National Council on the Aging Washington, D.C.	To support the Center on Arts and Aging, which provides information, consultation, and technical assistance to professionals in the arts and aging field.	30,000
National Guild of Community Schools of the Arts Teaneck, New Jersey	For partial staff support to expand the guild's services to a broader arts constituency.	8,400
New Performance Gallery San Francisco, California	To plan and conduct a conference on booking and touring of performing artists and new performance works on the West Coast.	7,500
New York, City of, Department of Cultural Affairs New York, New York	To develop and distribute guidelines for establishing programs similar to the Materials for the Arts Program.	10,000
New York Foundation for the Arts New York, New York	To provide guidance to organizations interested in establishing revolving loan programs.	10,000
New York Public Library New York, New York	To expand the number of hours the Performing Arts Research Center will be available to the public.	30,000
Opportunity Resources for the Arts New York, New York	To provide assistance and guidance for arts organizations seeking key management staff.	15,000
Performing Artservices New York, New York	To support the management intern training program and provide individual counseling for artists on management problems.	5,000
Playwrights Horizons New York, New York	For ticket services and training in box office management.	12,000
Publishing Center for Cultural Resources New York, New York	For programs that provide guidance on planning, preparing, and distributing quality, low-cost publications.	20,000
Reciproque, U.S.A. New York, New York	To support the expansion of international artistic exchange between the United States and Europe.	4,000
St. Paul-Ramsey United Arts Fund St. Paul, Minnesota	To expand the fund's resources and counseling program of technical assistance to artists and arts organizations throughout the state.	5,000
Sangamon State University Springfield, Illinois	For fellowship assistance to arts managers attending the sixth Sangamon Institute in Arts Administration.	13,000
Saving and Preserving Arts and Cultural Environments Los Angeles, California	For staff support to provide services for identifying, documenting, and preserving 20th-century folk art environments.	10,000
Theatre Development Fund New York, New York	To assist arts organizations in developing group marketing and audience development programs tailored to the needs of their communities.	15,000
Volunteer Consulting Group New York, New York	To provide management guidance for arts organizations in the New York area and assist cities in other parts of the country to establish similar consulting programs.	18,500
Volunteer Lawyers for the Arts New York, New York	To offer legal assistance to artists and disseminate information on arts-related legal issues throughout the country.	15,000

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* Chairman's Action
TF-Treasury Funds

Cumberland Mountain Educational Cooperative New Market, Tennessee	For a 90-minute documentary film using archival footage about historical problems and conflicts that arose during the urbanization of several towns in the Appalachian region.	30,000
Downey, Juan New York, New York	For an experimental videotape using advanced techniques of computer video production and interviews with artists and art historians to explore the relationship between the mind and the signs, symbols, and icons it creates.	25,000
Film Arts Foundation San Francisco, California	For an experimental documentary film by Bruce Conner, about the history of the soul Stirrers gospel quartet, which originated in Texas in 1926.	30,000
Film Fund New York, New York	For a documentary film by Ana Maria Garcia, exploring the music culture of the youth of Puerto Rico.	30,000
Film Fund New York, New York	For a 60-minute narrative film, directed by Ayoka Chenzira, written by Ayoka Chenzira and Alexis De Veaux, based on the experiences of a young, black girl as she passes through adolescence.	40,000
Fischinger, Elfriede West Hollywood, California	For *Organic Fragment*, an animated film based on a series of drawings by Oskar Fischinger.	10,000
Fitzgerald, Kit New York, New York	To amend a previous grant for *Video na Gaeltachta*, a 30-minute, experimental videotape portrait of a small town in Ireland.	15,000
Foulkrod, Patricia and Stefan Moore New York, New York	For a half-hour documentary film exploring the fate of children whose mothers are incarcerated.	20,000
Haleakala New York, New York	For a videotape by Victor Acconci consisting of ten, three-minute sections that experiment with the narrative form.	24,000
Haleakala New York, New York	For the completion of an experimental video work by Dara Birnbaum.	25,000
Life, Theodore R. New York, New York	For a 90-minute narrative film about a black youth who leaves a secure, suburban environment to begin his college education in the late 1960s.	10,000
Living Archives New York, New York	For *Far from Poland*, an experimental, narrative film by Jill Godmillow that includes dramatic re-enactments of interviews published in Poland during Solidarity's ascendent phase.	35,000
Morrison, Jane New York, New York	For script development of a feature-length dramatic film exploring the conflicts facing a young woman living in New York City.	10,000
Moving Image New York, New York	For a 90-minute film by James Benning, combining documentary, narrative and archival footage.	20,000
Nair, Mira New York, New York	For a one-hour documentary film on the import of Asian Indian mail-order brides to the United States.	15,000
New York, Research Foundation of the State University of Albany, New York	For a 90-minute film for public television tracing the development of black dance in America, produced by Donn Pennebaker and Christ Hegedus in association with the Brooklyn Academy of Music.	20,000
Parry, David and Beverly Hanover, New Hampshire	For a 60-minute, autobiographical documentary film in the cinema verite tradition, about a woman returning to work after raising a family.	20,000
Rappaport, Mark New York, New York	To amend a previous grant for the production of *Chain Letter*, an experimental film during which all nine major characters receive a chain letter that affects their lives.	25,000
Reeves, Daniel Interlaken, New York	For three experimental videotapes focusing on concepts of creation, sustenance, and destruction.	20,000
Segalove, Ilene Venice, California	For a half-hour video program consisting of six short stories based on the artist's memory of her experiences as a student.	25,000
Sokol, Lee Atlanta, Georgia	For *Libretto*, an experimental film in which the spoken word is given a figurative, visual counterpart.	15,000

Experimental Television Center Owego, New York	For this post-production center to offer access to electronic image processing equipment and conduct an artists-in-residence program.	9,500
Facets Multimedia Chicago, Illinois	For film exhibition programs, visiting filmmakers, the Children's Film Festival, and monthly publications.	14,000
Film Art Fund New York, New York	For video exhibitions, visiting artists, publications, and a film research collection at Anthology Film Archives.	5,000
Film Arts Foundation San Francisco, California	For workshops, weekly work-in-progress screenings, access to filmmaking facilities, and the annual Bay Area Filmmakers Showcase.	23,000
Film in the Cities St. Paul, Minnesota	For access to film and audio facilities, education programs, workshops, and film exhibitions.	27,000
Foundation for Art in Cinema San Francisco, California	For the Cinematheque's exhibition program of independent and experimental film and the publication of *ARC: International Film Journal of Art, Review and Criticism.*	16,000
Global Village Video Resource Center New York, New York	For film and video exhibitions, an annual documentary festival, workshops, and access to video editing facilities.	20,000
Haleakala New York, New York	For video exhibitions, installations, and maintenance of a videotape library at The Kitchen.	15,000
Hallwalls Buffalo, New York	For video exhibitions with visiting artists and a video viewing room.	3,000
Helena Film Society Helena, Montana	For exhibition of independently produced and rarely seen American and foreign films.	5,000
Hippodrome Theatre Gainesville, Florida	For a film and video exhibition program featuring independently produced and classic narrative films, including visiting artists.	6,000
Independent Media Artists of Georgia, Etc. Atlanta, Georgia	For an annual film and video festival, technical workshops, access to film equipment, and film and video exhibitions.	20,000
Institute of Contemporary Art Boston, Massachusetts	For exhibition programs in film and video, with original program notes and visiting artists.	11,500
Inter-Media Art Center Bayville, New York	For video production workshops and video exhibitions with visiting artists.	18,000
International House of Philadelphia Philadelphia, Pennsylvania	For exhibition programs of the Neighborhood Film Project, including visiting filmmakers, touring programs, and the Philadelphia Equipment Resource for Media Arts Project.	27,000
International Museum of Photography at George Eastman House Rochester, New York	For an exhibition program at the Dryden Theater of titles drawn from the museum's collection.	5,000
La Mamelle San Francisco, California	For video exhibitions, installations, and maintenance of a videotape library.	4,000
Locus Communications New York, New York	For access to field production equipment, technical workshops, and production services.	5,000
Long Beach Museum of Art Alliance Long Beach, California	For an access to video editing equipment, workshops, exhibition, and maintenance of a videotape library.	32,000
Los Angeles Contemporary Exhibitions Los Angeles, California	For installations and performances, many with visiting artists.	7,000
Media Bus Woodstock, New York	For access to production and editing facilities, local cable programming, and consultation services.	5,000
Media Project Portland, Oregon	For regional film and video services, including film and video center distribution, workshops, seminars, and exhibition.	11,000
Media Study Buffalo, New York	For film and video exhibitions; workshops; and access to film, video and audio facilities.	27,000

Fine Arts Museums Foundation San Francisco, California	For an exhibition at the Fine Arts Museums of San Francisco of works by American artists who found Venice to be a major painterly concern and a place of artistic pilgrimage during the latter half of the 19th century.	40,000
Fine Arts Museum of Long Island Hempstead, New York	For an exhibition of works dating since the early 1940s by Adja Yunkers, a post-World War II abstract expressionist.	15,000
Fondo del Sol Visual Art and Media Center Washington, D.C.	For an exhibition of the photographs of Agustin Victor Casasola that document Mexican life from 1900 to 1936.	7,500
Fort Wayne Museum of Art Fort Wayne, Indiana	For a two-part exhibition of works by artists who have lived and worked in Indiana.	10,000
Franklin Furnace Archive New York, New York	For a three-part exhibition surveying artists books made in Iceland from before World War II to the present.	33,730
Franklin Furnace Archive New York, New York	For an exhibition of contemporary artists books from Japan.	20,000
Franklin Furnace Archive New York, New York	For an exhibition of visual works that were created to influence or alter the beliefs of the audience, such as propaganda posters and advertisements.	10,000
Franklin Furnace Archive New York, New York	To publish a catalogue to accompany an exhibition of artists books by cubist artists.	10,000
Friends of the Graduate Center Mall New York, New York	For a series of contemporary one-person exhibitions, including Muriel Costanis' fiberglass sculpture, video art by Twin Art, Betty Collings' plastic sculpture, Steve Wood's wooden sculpture, and Jeff Russell's metalwork.	10,000
Guggenheim (Solomon R.) Museum New York, New York	For presentation of "Picasso: The Last Years, 1963-73," organized by the Grey Art Gallery at New York University.	10,000*
Guggenheim (Solomon R.) Museum New York, New York	For an exhibition of Vasily Kandinsky's work from 1915 to 1933 covering his participation in avant-garde movements during the time of the Russian Revolution and his return to Germany and the Bauhaus in 1921.	100,000
Guggenheim (Solomon R.) Museum New York, New York	For an exhibition surveying the developments in sculpture during the past three decades, including works by David Smith, Giacometti, Carl Andre, John Chamberlain, Mary Miss, and Charles Simonds.	75,000
Guild Hall of East Hampton East Hampton, New York	To support an exhibition featuring items made by painters and sculptors for their own everyday use, including furniture, toys, clothing, and household implements.	20,000
Guild Hall of East Hampton East Hampton, New York	For an exhibition co-organized with Hillwood Gallery at Long Island University of theater sets, costumes, and designs by contemporary visual artists.	17,000
Haleakala New York, New York	For two performance reconstruction programs at The Kitchen: Performances of *An Evening of Constructivist Dance, Movement and Music* by Mel Gordon and performances of Oskar Schlemmer's *Bauhaus Dances* of the 1920s by Debra McCall.	17,000
Hallwalls Buffalo, New York	For an exhibition of contemporary works by artists whose work is motivated by politcal and societal issues as part of an ongoing collaboration with the Albright-Knox Art Gallery and CEPA.	7,000
Hampton Institute Hampton, Virginia	For an exhibition surveying the work of black American artists of the 1970s and '80s.	25,000
Hawaii at Manoa, University of Honolulu, Hawaii	For the second exhibition of small-scale sculpture at the Art Gallery by international artists who were invited to submit works in a standard-sized shoebox.	15,000
Heckscher Museum Huntington, New York	For an exhibition of paintings by Edward Steichen executed before he switched to photography around 1919.	15,000
Hofstra University Hempstead, New York	For an exhibition at the Emily Lowe Gallery devoted to the Harlem Renaissance (1918-1935), consisting of paintings, sculpture, photography, and literary magazines produced by Black artists in Harlem during this period.	8,870

Charles River Concerts Boston, Massachusetts	For increased artists' fees for emerging American recitalists presented during the 1984-85 season.	2,000
Cliburn (Van) Foundation Fort Worth, Texas	For artists' fees for presenting emerging American recitalists for the 1984-85 season.	4,500
Community Services Brooklyn, New York	For artists' fees for BCBC to present emerging American recitalists during the 1984-85 season.	5,000
County College of Morris Randolph, New Jersey	For artists' fees for presenting emerging American recitalists during the 1984-85 season.	1,000
Dumbarton Avenue Concert Series Washington, D.C.	For artists' fees for presenting two American recitalists during the 1984-85 season: soprano Judith Raskin and trumpeter Armando Ghitalla.	1,500
Emelin Theatre for the Performing Arts Mamaroneck, New York	For artists' fees for emerging American recitalists presented during the 1984-85 season.	4,000
Fontana Concert Society Shelbyville, Michigan	For artists' fees for presenting emerging American recitalists in a series of seven recitals during the 1984-85 season.	2,000
Fresno Free College Foundation Fresno, California	For artists' fees for emerging American recitalists presented on the 1984-85 Keyboard Concert Series.	1,300
Friends of the Brattleboro Music Center Brattleboro, Vermont	For artists' fees for a series of four recital programs presenting emerging American recitalists during the 1984-85 season.	2,000
Gregg Smith Singers New York, New York	For artists' fees for the "Art Songs At Five" series, presenting emerging American recitalists during the 1984-85 season.	2,000
Haleakala New York, New York	For artists' fees for emerging American recitalists presented during the 1984-85 season at The Kitchen.	4,500
Illinois, Board of Trustees of the University of Champaign, Illinois	For artists' fees for the presentation of emerging American recitalists in a series of four recitals during the 1984-85 season at the Krannert Center for the Performing Arts.	3,000
Iowa, University of Iowa City, Iowa	For artists' fees for emerging America recitalists presented during the 1984-85 season at Hancher Auditorium.	2,500
Las Vegas Symphonic and Chamber Music Society Las Vegas, Nevada	For artists' fees for a series of ten recitals presenting emerging American recitalists during the 1984-85 season.	1,000
Loyola Marymount University Los Angeles, California	For artists' fees for emerging American recitalists presented during the 1984-85 season.	1,700
LPL Plus APL Lewiston, Maine	For artists' fees for an emerging American recitalist presented in a week-long tour of Maine, sponsored by Free Public Library of Lewiston.	4,000
Metropolitan Museum of Art New York, New York	For artists' fees for presenting five emerging American recitalists in the "Introduction Series" during the 1984-85 season.	1,250
92nd Street YM-YWHA New York, New York	For artists' fees for emerging American recitalists presented on the 1984-85 "Bonus Concert" series.	6,500
North Dakota, University of Grand Forks, North Dakota	For artists' fees for emerging American recitalists presented during the 1984-85 season.	2,500
Norton Gallery and School of Art West Palm Beach, Florida	For artists' fees for presenting emerging American recitalists during the 1984-85 season.	2,775
Phillips Collection Washington, D.C.	For increased artist fees for emerging American recitalists during the 1984-85 season of the "Sunday Afternoon Concert" series.	7,500
Real Art Ways Hartford, Connecticut	For artists' fees for emerging American recitalists presented during the 1984-85 season in the "Strange Strings" series of six recitals.	3,000
Regional Arts Foundation West Palm Beach, Florida	For artists' fees for emerging American recitalists presented during the 1984-85 season.	1,000

Opera-Musical Theater Grants

Program funds: $4,549,978
Treasury funds: $1,515,000
Private gifts: $52,000
197 grants

New American Works

To create, develop, rehearse, and produce contemporary American opera-musical theater works; encourage their introduction into the standard repertory; and make audiences more aware and appreciative of them.

Program funds: $518,000
40 grants

California Civic Light Opera Association Los Angeles, California	For Musical Theater Workshop to conduct and stage a series of ten musical works-in-progress, script-in-hand rehearsals, and readings.	$5,000
California Institute of the Arts Valencia, California	To rehearse and produce the world premiere of *The Double Life of Amphibians,* an opera by composer Morton Subotnick and director Lee Breuer, for the Olympics Arts Festival.	15,000
Center Theater Group of Los Angeles Los Angeles, California	For Mark Taper Forum to commission a new work composed by Hiroshima, entitled *Sansei,* a work about third-generation Japanese.	5,000
Center Theater Group of Los Angeles Los Angeles, California	To commission Hugh Wheeler, Conrad Susa, and Richard Pearlman to create a full-scale musical theatre work for Mark Taper Forum, based on the life of Jacques Offenbach.	5,000
Des Moines Metro Opera Indianola, Iowa	To commission Lee Hoiby to write a grand opera based upon Shakespeare's *The Tempest.*	10,000
Ensemble Studio Theater New York, New York	For two workshop productions of new musical works selected and commissioned from projects given staged readings during 1983-84.	2,500
First All Children's Theater New York, New York	For a workshop production of *Tanglewood Tales,* written by Kenneth Cavander and composed by Richard Peaslee, adapted from the Nathaniel Hawthorne work of the same name.	10,000
Fort Worth Opera Association Fort Worth, Texas	To cover partial production and rehearsal costs for a second production of Steven Paulus and Colin Graham's adaption of James M. Cain's novel, *The Postman Always Rings Twice.*	35,000
Haleakala New York, New York	For the creation and workshop production at The Kitchen of *X,* an opera by Anthony Davis and Thulani Davis based on the life of Malcolm X.	30,000
Haleakala New York, New York	For the creation and workshop performance at The Kitchen of *Shopper's Opera,* composed by Pauline Oliveros and Anthony Martin.	5,000
Haleakala New York, New York	For The Kitchen to commission a team of artists for creation and production of two Long Evenings of Short Operas during the spring of 1984.	9,450
House Foundation for the Arts New York, New York	For partial support of a music theater production scheduled for premiere in the fall of 1984.	25,000
Houston Grand Opera Association Houston, Texas	To partially cover rehearsal and original production costs of the American premiere of *Akhnaten,* an opera by Philip Glass, co-produced with the New York City Opera.	40,000
International Performance Network Berkeley, California	For the development of *The Bride Stripped Bare,* a full-length, three-act opera by Charles Shere.	12,000
International Arts Relations New York, New York	To support INTAR's Hispanic Music Theatre Laboratory, dedicated to encouraging Hispanic composers, playwrights, and lyricists.	30,000
Lehman Engel Musical Theatre Workshop Los Angeles, California	To conduct a series of musical works-in-progress rehearsals and readings.	1,500
Manhattan Theatre Club New York, New York	For a musical theater workshop series of staged musical readings.	7,500

Haleakala New York, New York	For exhibitions, presentation of performance pieces, payment of honoraria to participating artists, and documentation of these activities at The Kitchen.	35,000
Hallwalls Buffalo, New York	For exhibitions, a performance series, a visiting artists' program, services for artists, and artists' fees.	40,000
Haystack Mountain School of Crafts Deer Isle, Maine	For a three-week workshop and conference for young American crafts artists and masters from the crafts field.	10,000
Horizons Gallery Fort Collins, Colorado	For exhibition opportunities for visual artists and the payment of artists' fees.	5,000
Houston Center for Photography Houston, Texas	For a program of exhibitions, lectures, workshops, publication of the quarterly *Image*, and fees to artists.	10,000
Institute for Art and Urban Resources Long Island City, New York	For exhibitions of early-career artists at The Clocktower, the Special Projects Program at P.S. 1, and for fees to artists.	25,000
International Arts Relations New York, New York	For INTAR's program of exhibitions at the Latin American Gallery, a lecture series, and fees to artists.	5,000
Just Above Midtown New York, New York	For an exhibition and performance program, a visiting artists lecture series, skills development program on the business of being an artist, and payment of artists' fees.	18,000
Kala Institute Berkeley, California	For working facilities, exhibitions, lectures, performance events, and installations for artists working in printmaking and papermaking.	7,500
Kansas City Artist Coalition Kansas City, Missouri	For exhibition activities, a speaker and workshop program, and a monthly publication.	5,000
Light Factory Charlotte, North Carolina	For a program of photography exhibitions by early-career and established artists, lectures, workshops, and fees to artists.	10,000
Light Work Syracuse, New York	For project residencies, exhibitions, and lectures for artists working in photography, including fees to artists.	25,000
Lill Street Gallery Chicago, Illinois	For exhibition opportunities for ceramic artists and workshops and lectures for the public.	10,000
Line II Association New York, New York	For a program run by artists to assist in the publishing of artists books.	15,000
Los Angeles Center for Photographic Studies Los Angeles, California	For photography exhibitions, a visiting artists program, publication of a monthly calendar, catalogues for selected exhibitions, the quarterly journal *Obscura*, and fees to artists.	20,000
Los Angeles Contemporary Exhibitions Los Angeles, California	For a series of exhibitions, performances, and installations, and to provide fees to participating artists.	40,000
Los Angeles Institute of Contemporary Art Los Angeles, California	For a program of exhibitions, performances, sited projects, and video screenings, including fees to artists.	35,000
Maryland Art Place Baltimore, Maryland	For a program of static exhibitions in the gallery, a performance series, special presentations and artists' projects around the state, including fees to artists.	7,500
Minneapolis Society of Fine Arts Minneapolis, Minnesota	For a program of exhibitions, public events, and publications presenting the experimental work of Minnesota artists.	12,000
Movimiento Artistico del Rio Salado Phoenix, Arizona	For exhibitions, a visiting artists program, workshops, and fees to artists.	10,000
N.A.M.E. Gallery Chicago, Illinois	For a series of exhibitions of innovative and experimental works by emerging and established artists, including artists' fees.	25,000
National Association of Artists' Organizations Washington, D.C.	For services to artists including a conference, publishing of a national directory of artists spaces, a nationally distributed journal, and an information clearinghouse.	20,000
National Council on Education for the Ceramic Arts Bandon, Oregon	To expand and enhance the publication of the national newsletter and journal, including documentation of exhibitions.	7,500

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President
National Assembly of Local
Arts Agencies
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Japanese American Cultural
and Community Center
Los Angeles, California

Theater

Vince Anthony
Founder and Executive Director
Center for Puppetry Arts
Atlanta, Georgia

Andre Bishop
Artistic Director
Playwrights Horizons
New York, New York

Robert Brustein
Artistic Director
American Repertory Theatre
Cambridge, Massachusetts

Mr. **Bartlett**. And last, for both of you, I suppose, you have had occasion to review the words of the amendment that I had proposed on the issue of offensive material. I wonder if you could give us a reaction to that proposal? Does that generally go along the lines of what you would think would be appropriate in that area?

Mr. **DeLay**. Mr. Bartlett, a lot has been talked about pornography and, quite frankly, I think it's a minor part of this whole issue. Unfortunately, the press grabs ahold of pornography and it makes copy, and that's what seems to surface all the time.

I think your amendment goes a long way. It was very difficult for me, and the press has asked me time and time again how would I define pornography.

A very famous Supreme Court Justice defined it, I think, very succinctly. I don't know what it is, but I can sure recognize it when I see it.

My own definition is, if I can't put it on television, and I can't read it over the radio, and I can't even put it as a Member of Congress in the record of this grand body, then that's pornography.

I think your amendment goes a long way to allow or to put on notice these panelists to use their judgment. Quite frankly, I think they already have. When this issue was first brought to light back in—I think—1981, there are fewer poets writing pornographic poems being funded than there was in the past.

So they have already recognized the problems that they have had in funding these kinds of poems. It is not, as you suggest, and very well suggest, is not a censorship problem—it is a question of judgment. Take the two categories of poems that have been mentioned here—I will just answer some of the things that Mr. Hodsoll pointed out. He said that he searched his files for the first category of poems to—the files of the poets—to find this first category of poems.

I have asked for these files and I was told that there are no files.

Mr. Armey, I believe, has asked for these files, and he was told that there are no files.

So I would like to ask Mr. Hodsoll: Where are the files that he bases this opinion on?

They say that there is no way of doing this. Well, you have given a very good way of doing it—where the panelists can make their own judgment.

They say that you are trying to find out whether this will change with time—these poems will change with time—I suggest, No. 1, that Faulkner, Solomon, all the other artists—Chaucer—have never even dreamed of putting this kind of poetry down on paper. And they were not funded by any government with a $200 billion deficit.

We are not here to censor anybody. We are here to say that the taxpayers should be the one who determines what is sanctioned by the NEA. The NEA is a seal of Good Housekeeping. When you get an NEA grant, you can take that grant all over this Nation and say I am an NEA artist and I can raise money with NEA approval.

You are saying that the American people, the National Endowment for the Arts, that the United States of America approves of this poet and what this poet writes. I think that is very serious.

And if I could put it on TV, I think the taxpayer would be absolutely outraged at what we were funding.

Mr. ARMEY. Mr. Bartlett, I think you have a fine amendment that does speak to that issue. I think it's a question of developing a set of guidelines and a set of procedures. I do think, though, as Mr. DeLay said, there's more to be looked at, with respect, for example, to cronyism and how we develop procedures for establishing panels, followup, and many other things.

But, again, I can't help but reflect back on Mr. Hodsoll's very eloquent defense of the local community as a place for decisions of this nature to be made. Perhaps maybe it might be a better idea for the committee as a whole to reflect on the greater advisibility of leaving funding for this kind of activity in the hands of the State and local governments.

Mr. BARTLETT. Thank you.

Mr. WILLIAMS. Gentlemen, your remarks, and the objections and concerns you have expressed are wide ranging. Let me focus, however, on your concerns about the objectionable material.

Mr. DeLay, you joined Justice Stewart, who kind of threw his hands up and said, well, I know it when I see it. You went a bit further and defined it by saying if you can't get it on the radio or television, or you can't read it into the record, it is, therefore, pornography.

I wonder, Mr. Armey, if you can do a little better in giving us a judicial description which has eluded this Nation throughout its 200-plus years of pornography.

Mr. ARMEY. I don't believe that it is my responsibility as a Member of Congress to define pornography. It is my responsibility to examine the materials or, in this case, arts purchased by an agency with Federal moneys and approve or disapprove, and call that agency to accountability, require an effective and informed response from the agency, and give it a new sense of direction if needed. I don't know what is an obscene monkey wrench or an obscene toilet seat, either. But I do know I don't want to spend a thousand dollars for a monkey wrench or a thousand dollars for a toilet seat, and that is my responsibility here.

Mr. WILLIAMS. I understand that and I can appreciate your answer. But it simply magnifies the dilemma that we would place on panelists were they to try to determine what pornography was. They can't do it any better than we can. They can't do it any better than Justice Stewart could do it or all of the Supreme Court Justices in the history of this country.

Now, it's clear that the Constitution does not protect pornography. The courts have decided that. What the courts have struggled with for 200 years is how to define it.

My problem is not in considering making an effort to define it. My problem is placing an amendment in the Reauthorization Act that requires the panelists of NEA to define it. How are they going to do that?

Mr. DELAY. Now——

Mr. ARMEY. They are asked to define "excellence" every day; is it too much to ask that they define "patently offensive" material. They are both subjective viewpoints.

Mr. DeLay [continuing]. Mr. Chairman, if I may, I think you have a very good amendment here from Mr. Bartlett that does not define pornography but gives the panelists notice that if they recognize it, that they better be very careful when they fund poets that are doing this kind of work. We are sort of suggesting here that all poets write this kind of smut, and that we have got to give our money to these poets because they are good poets.

I suggest that there's a lot of good poets, and writers, and authors out there that deserve the money and who don't deal in this kind of material. And you know as well as I do that if you hit a mule upside the head with a 2 by 4 and get his attention, he will recognize pornography, believe me, and we will have a slowing down of this kind of thing.

Mr. Williams. The panelists now try to choose worthy artists taking into account the quality of their work. How would you change that? Would you define the quality of the work as to that which is objectionable?

Mr. DeLay. No, I am not trying to.

Mr. Williams. Then you would only have the panelists do what they do now?

Mr. Armey. We would have the panelists recognize that we are responsible for spending the taxpayers' money and are watching what they do, and that they will be held accountable. I think they have felt a spirit of freedom in the past that is beyond a level of what is acceptable.

Mr. Williams. Well, they are going to find at least two Members of Congress, according to your testimony, one of whom is going to object to esoeteric pursuits; one of whom is going to object to writings which seem to encourage Marxist-Leninist-Communist doctrine in the United States; another who is going to object to grants which produce photographic and design analysis of seaside entertainment facilities.

Do you really want the Congress to make those kinds of decisions?

Mr. DeLay. No, and we are not asking you to. We are telling you——

Mr. Williams. Who is it you want to make those decisions?

Mr. DeLay [continuing]. It is the purview of Congress, Mr. Chairman, to look at how an agency spends its money. I think it is very arrogant of an agency to claim that Congress does not have that ability or that authority.

Mr. Williams. I would agree with that. I haven't found that most agencies, including NEA, to make that claim to me.

Mr. DeLay. Well, we won't get into that. It is under the authority of Congress to look at how its agencies are spending the taxpayers' money.

Mr. Williams. I agree with that.

Now, let me just perhaps conclude my questions with asking both of you this. Do either of you want to establish the criteria for legitimate art, a criteria which must be followed by the panelists, NEA or NEH panels?

Mr. DeLay. No, not I.

Mr. ARMEY. I think that should be established in a free society by private citizens patronizing the arts out of their own pockets with their own money.

Mr. WILLIAMS. Then tell me, starting with you, Mr. DeLay, succinctly, what is it that you do want the NEA and NEH to do?

Mr. DELAY. I want them, frankly, to carry out what they say that they do, in not only pornography but all these other issues that I have raised.

Mr. WILLIAMS. But with regard to objectionable printed material.

Mr. DELAY. I want them to do as Mr. Bartlett suggests, that when they consider the works of a poet that they are going to grant money to, that you look at those works and determine whether that poet should receive those grants based upon what is in those works and the quality of works that have been presented in the application.

Now, if this poet continues to write, for instance, this kind of material on Federal grants, then I think it is within the purview of the NEA to make sure that that poet never receives grants again.

Mr. WILLIAMS. What if the poet writes objectionable material, objectionable to you or the community sense of prurient, but does not write it with public assistance? Would you ban that poet or that person from receiving public assistance at a later time?

Mr. DELAY. Not at all. But it will be in their portfolio of work. Now, that poet can go sell it to Penthouse or anybody else that they want to sell it to. I am not stopping them from doing that. I am not even suggesting it. I would abhor it and stand up and fight to the death, as one great man said, to stop anyone from doing that.

But I do say that I am standing up and fighting for the right of the taxpayer not to be forced to grant money to those kind of poets.

Mr. BARTLETT. Would the chairman yield——

Mr. WILLIAMS. Yes, I yield.

Mr. BARTLETT [continuing]. Briefly for an answer to the last question since I have authored the amendment?

What we are asking is the panel that in the context of funding—of using the judgments that the panel has to make in the context of a funding decision, not a decision of censorship as to whether an artist or a writer may or may not write something, or produce a work, but as to whether the National Endowment for the Arts shall fund it. All we are asking is that in that entire judgment context that the panel shall take care not to recommend that funding that in the context of the entire application in the view of the experts would be patently offensive and lack serious literary or artistic merit.

It seems to me the panels make decisions on every single grant and we are asking them to do. What I think they have done by and large since 1981, anyway, but not in every case, and we are formalizing, I think, a set of judgments to use the entire context of the application and not just pieces of it.

I thank the chairman for yielding.

Mr. WILLIAMS. But, Mr. Bartlett, your amendment requires the panelists to not grant money to those artists who might produce offensive material to the average person. But our two colleagues have said they don't want the panelists to try to make those determinations. You don't want the panelists to censor——

Mr. DeLay. They are not censoring, Mr. Chairman. They are saying they are not funding it. They are not going to pay for it. Let them go sell it somewhere else.

Mr. Williams [continuing]. We give them the money and they decide how to use it. In an earlier question you said, no, you didn't want the panelists to censor this material.

Mr. DeLay. No, I didn't. You asked the question would I censor this kind of material in the other side of the world other than the Federal Government and within this loop. That was your question, Mr. Chairman. And I said, no, sir, I would not do that. But I would, when it comes to funding this kind of material and these kinds of poets, then I think it is within the authority of Congress to stop that kind of thing from happening.

Mr. Williams. Because this is such an important question, let me go back and pursue something.

I began my set of questions by saying, what is pornography? Define it for me. That led to my conclusion from what you were telling me that you didn't want the panelists to try to define pornography because you agreed it couldn't be done.

Mr. Bartlett's amendment requires panelists to do precisely that, they have to define pornography by saying it would be seen by the average person as prurient. I'm saying you can't have it both ways.

Mr. DeLay. I say you can, Mr. Chairman. If you would care to read one of these poems into the record, I would be willing to bet you that that would point out the kind of material that we are talking about.

Mr. Williams. The problem is you won't be sitting on the panel. We can sit here and try to define that material that is going to be offensive to the average person, but that——

Mr. DeLay. It goes back to the old adage of I don't know how to define it, but I can sure recognize it.

Mr. Williams [continuing]. There's the dilemma.

Mr. Armey, I asked for a response from both sometime ago to a question you may have forgotten by now.

Mr. Armey. If I can start at the broad base and then narrow down to your point. I go back to the original point that the taxpayers' dollars exist in limited supply and have to be allocated among many competing needs, many of which are very urgent to the taxpayers' well-being, some of which are somewhat indulging in luxuries.

If you really ask me what do I want the NEA and the NEH to do, I would have to say in truth of fact I don't want them to even exist. But recognizing, as I do, that I don't always get what I want, if they do exist then I would expect them to carry out the decisionmaking process in a responsible fashion, fully aware that we are concerned about what is being funded.

I believe that if the panelists understand that they are being watched, they will make a differentiating decision between funding this material or that material on the basis that if we fund this we will get in trouble. I think that the quality, or at least the general acceptability, of the materials that are funded, will increase considerably.

Mr. WILLIAMS. Thanks to both of you. You have raised some contentious and interesting points. We appreciate the time that both of you have taken on this important matter.

Mr. DELAY. Mr. Chairman, if I may just very briefly——

Mr. WILLIAMS. All right.

Mr. DELAY [continuing]. State that once again, pornography has overshadowed the issue. Just in our time spent here, we have probably spent 80 percent of our time talking about pornography other than the issues that I think ought to be addressed in any authorizing legislation.

I am willing to work with you on your writing of authorizing legislation. I would urge you once again not to authorize for 5 years and to at least wait until the Government Activities Subcommittee of the Government Operations Committee finishes its report.

Mr. WILLIAMS. I appreciate your good offer of help and appreciate receiving that advice.

Mr. Hodsoll, if you will come to the table. Mr. Hodsoll, I am going, out of fairness to our two previous witnesses, I am going to go through their testimony and ask probably five or six, seven questions. I would appreciate it because of the fact that it is 4:30 and we have been here for a considerable amount of time, purposely, it's important business we are about, but I would ask that you give us as succinct and yet as complete answer as you can on each.

First, with regard to the objectionable poetry, was any of that written with the assistance of Federal dollars that came through NEA?

Mr. HODSOLL. No, sir.

Mr. WILLIAMS. Was any of it written after the receipt of Federal dollars or fellowships from the NEA?

Mr. HODSOLL. No, sir.

Mr. WILLIAMS. Well, then, the third question is obvious, and that is that, to the best of your knowledge, and I assume you have done a complete audit of this, all of the objectionable material before us today was produced before any public funds were received by that artist from NEA?

Mr. HODSOLL. That is correct, sir.

Mr. WILLIAMS. One of the charges has been cronyism and a lack of followup and accountability of grants and grantees. It is a very general question but if you could get to the heart of it and respond to those what are really quite serious, obviously serious, charges of cronyism on the part of NEA and the panelists.

Mr. HODSOLL. Yes, I would be delighted to do that, Mr. Chairman. First of all, our belief—and we have researched this since Congressman Armey and DeLay indicated an interest in this area of our activity—is that there is no, to take a quote from one of the Congressmen, strong evidence of cronyism running rampant within the halls of the Endowment.

I don't believe that any such strong evidence has been brought to light. If there is such strong evidence, I would welcome the facts on it and be able to respond to it, either to admit it, because no system is perfect, or to explain it.

What I would like to say if I could on this issue, is that we have since this issue came up, undertaken a very substantial review of our panelists and the relationship between those panelists and the grants being made.

Congressman DeLay referred to 40 percent of our panelists having never previously served on an Endowment panel in fiscal year 1985 and, therefore, said that 60 percent had so served. That is absolutely true, but 90 percent, because we have a rotating panel system in which normally people serve for 2 or 3 years at a time, 90 percent had not served for more than 3 years.

Second, with regard to institutions, we believe it is inevitable that you will have on panels persons affiliated with institutions that we fund. We like to think that we fund the very best arts institutions in this country, and the people associated with those institutions are likely to be the most knowledgeable. Notwithstanding this, I think it is important that based on a sample developed by critics of the Endowment who are charging cronyism, in fiscal year 1984, and they provided us with the base for that charge only 15.8 percent, 16 percent let's say, of our panelists sat on panels recommending fiscal year 1984 grants to organizations with which they were affiliated. That means that 85 percent of the panelists concerned were not so affiliated and, obviously, those 16 percent under our rules did in fact leave the room and did not participate in the discussion. We can also cite for you examples of cases where there have been panelists on these institutional panels where the institutions were cut, to give you a sense of our process.

With regard to individuals, I think I have to say that the point that was being made by one of the Congressmen was that we do have artists serving on some panels even though projects like Mr. Blumberg's project may be under consideration. That is not true where we are giving fellowships which are specifically for the furtherance of that individual's professional capacity to write, to paint, to sculpt, whatever it may be.

In the case of Mr. Blumberg and the video production on elephants in Thailand, Mr. Blumberg is a very distinguished artist. He did not sit on the panel section which considered this grant. He did sit on a subsequent panel section and therefore, had nothing to do with the grant in question. Nonetheless, this was contrary to our regulations and we will make a special effort to ensure that this doesn't happen.

We have made a review of those kinds of cases and we could only come up with two instances in that entire year where that happened. Maybe that shouldn't happen in the future—I am not going to deny that—but two instances out of the hundreds and hundreds of cases that we have.

I should note that we made a review of the programs that we thought were the cause of this which are the Design Arts, Literature, and Visual Arts Programs. We made a review of the relationship between individual grantees and panel membership for the period 1981 through 1984. We discovered that 94 percent of the individual grantees in these programs in these years had no service at any time on any Endowment panel. We can substantiate that.

Having said that, sir, I think it's fair to say that the concern that's being raised by Congressmen DeLay and Armey and perhaps by Congressman Bartlett—although I am not sure on this issue—is a real one. There is no question that we have to be constantly vigilant about cronyism. Cronyism is a bad thing. There is no issue about that.

The only issue I am raising is that I do not think that there is evidence, substantial evidence, of major cronyism in this Endowment. That is not to say that we have not made mistakes. That is not to say that there are not cases where these things happen. But if you take the entire system—and we are open to criticism, we welcome these hearings—I think you will discover that our system is a strong one and I don't think that this Endowment would have continued in reauthorization by the representatives of the people in this Congress and by various Presidents if it had been otherwise.

Mr. WILLIAMS. I want to say for the record that in the normal course of our reauthorization we, of course, were concerned to review this matter even before it became public here today. We determined that cronyism could not be demonstrated. We did this in a hand-by-hand, page-by-page check of the fellowships and grants received by the members of the panel. We went back for 10 years and did, indeed, find that 94 percent of all the individuals who have received assistance were not panelists.

We found another thing which initially did disturb us, and that is that 67 percent of the literary panelists in at 10-year period had received, or went on to receive, assistance from NEA.

When we came across that 67 percent figure, we thought it high until we began to develop the information farther and came up with the 94 percent of the people who had received money had never been a panelist. Also, in recognizing that there is so much crosswalking between the institutions that receive money and the panelists themselves, that set aside our concerns.

Let me go on to another matter, and that is, quoting from the testimony of Mr. DeLay. I have found that many panelists, he said, have a way of sticking around the NEA on grant panels, some serving on two or three panels. By NEA's own admission, 60 percent of the panelists have previously served on a panel. They make an objection to crosswalking panels and serving more than a term.

Mr. HODSOLL. That refers, sir, to the fact that panelists that recommend institutional grants have a normal duration, not a term of service, of three years. We reappoint our panelists each year. They are not put on for 3 years as a term. But the normal duration of service is on the order of 3 years. So in a given year you are going to have two-thirds of the panelists who are in their first or second year before being rotated off. So that means that two-thirds of the panelists at any time will have served in the previous year on the section of the panel. That is a part of having a bit of continuity over 2 or 3 years for our panels. I think that's defensible.

Mr. WILLIAMS. The group called Haleakala, I believe it is, has, according to our previous witnesses, received 16 grants, totalling $340,950. They also note that the director of that group that are known as The Kitchen was also one of the panelists.

The assumption here is of wrongdoing. Can you respond to that, please?

Mr. HODSOLL. Yes, thank you, Mr. Chairman.

I think that, first of all, it should be noted that Mary MacArthur, who is cited there, left The Kitchen, or Haleakala, as it's called, in March 1984. This is the first, incidentally, I have heard of these particular grants involved. So I want to come back with a written report for the record on this.

But my understanding is, is that she had left at that time with the exception, possibly, of two of the grant categories—Opera-Musical Theater, and Inter-Arts. Now, having said that, I think it's important to say that 16 grants to one organization certainly raises a question, an absolutely legitimate question.

I might say that when I first came to the Endowment there were questions that I had about this particular organization receiving a number of grants. The reason that this particular organization, and it's a fairly unique organization out of our whole complex of grants, receives that kind of granting is that it is one of those, perhaps, Mr. Chairman, in your term, under-represented groups, that deals in experimental art, a wide variety of experimental art. It also presents groups that aren't affiliated with The Kitchen and comes in for them.

Our view is that we have a special responsibility towards those things that touch the edges of the art form, and this is one of the leading organizations in the country in this respect.

I am not going to say that I am very comfortable with 16 grants to this organization. However, I would note that this organization, unlike, let us say, the Arena Stage here in Washington, or the National Symphony—I am going to pick ones here in Washington for the moment—receives $340,000, or whatever the number that was cited, from a wide variety of grants, whereas an orchestra—let's take one in New York, the New York Philharmonic—will receive on the order of $300,000 in one grant for its very homogenous, if you will, or its particular seasonal programming.

These experimental outfits around the country tend to come into a variety of programs because they are presenting a variety of things. Ultimately the amount of money involved is not that out of line, if you take it as an aggregate as opposed to all the pieces of it, with other organizations that we fund.

[Information provided for the record follows:]

The Kitchen (Haleakala) is cited as getting 16 grants aggregating $340,950 in one year. (fiscal year 1984).

Mary MacArthur left the Kitchen (Haleakala), where she had been Director, in March 1984. She served on two panels (out of 7) that recommended 1984 grants to the Kitchen; one of those two panels (Opera-Musical Theater) met before she left the Kitchen, the other one (Inter-Arts) met after she left. Therefore, the implication that she helped give herself 16 grants is absolutely false; and in the single instance where she served on a panel recommending funds (3 grants) to the Kitchen while she was its Director, she left the room during the discussion and vote.

It is a separate issue that the Kitchen received 16 grants in fiscal year 1984. The Kitchen is a unique institution in the American—indeed international—art world. It is for starters inter-disciplinary, that is, it produces and presents and tours work in nearly all art forms—visual art, music, media arts, opera-musical theater, dance. As such, therefore, the Kitchen is eligible to apply under different Programs and categories, and compete, on the merits, with all other applicants under each of those categories. In addition, the Kitchen frequently applies in behalf of individual artists; the money doesn't benefit the Kitchen per se, but rather the artists they apply for. Further, the Kitchen has occupied a unique position nationally because of its focus on more experimental or avant/garde work among all the disciplines. Since this type of work tends to be underrepresented in the artistic mainstream, and since its overall quality was seen to be high by various panels of experts, the Kitchen succeeded in fiscal year 1984 in receiving grants for different types of projects.

Though the overall total amount of money seems high, perhaps this is due more to the fact of receiving many grants; grants over $300,000 from the Endowment, though far from numerous, are not at all unheard of on an agency-wide basis. The Arts Endowment, ironically, one year did permit the Kitchen and a group of other interdisciplinary institutions, to apply in consolidated form and receive one grant. But this was unsatisfactory for various reasons, and the practice was discontinued. Among the reasons was that we felt we should maintain our philosophy of national competition by discipline, based on excellence; thus, the Kitchen and other interdisciplinary institutions must compete, on a project by project basis, in the discipline program relevant to the planned project. So the Kitchen is back to multiple-applications- multiple-grants. We agree that the situation discussed here is not ideal and are looking at it carefully. But we do not agree that this is evidence of "cronyism."

Mr. WILLIAMS. Finally, Mr. Hodsoll, what is the Private Partnership Program? And can you respond to the charge that a million dollars has been spent by that effort and the result has been a generation of $10,000?

Mr. HODSOLL. No; that is absolutely not correct. I can provide for the record the precise amounts. This has been gone over, I might add, in our Appropriations Committee. The Office of Private Partnership has generated infinitely more funding than it has cost, and I will give you the precise figures for the record because I don't have them with me. Ultimately, we decided that rather than have a specific office for this, we should decentralize this effort around the Endowment. I think our practice here has been entirely defensible.

[Information provided for the record follows:]

The amount of money the Office of Private Partnership generated was $889,250.00.

I wonder, if I could, if this is your last question, if I could just make a very brief statement on a couple of things that have come up.

Mr. WILLIAMS. Mr. Bartlett has some questions.

Mr. HODSOLL. I apologize, I will wait.

Mr. BARTLETT. I know this comes as a major surprise to you, Mr. Chairman, that I would have some additional questions.

It seemed to me in the beginning of your testimony, and I don't want to dwell on this, I want to go on to the conflict of interest because I am trying to understand that. But in terms of the offensive material, I don't want the record to be limited to a rather limited and narrowly constructed question and a rather limited answer of a monosyllable, that is to say, the question was any of that objectionable material, which you have read, written directly by NEA grants, and your answer is no, and of course not, because you had told us that that material was submitted in order to receive another grant, at least some portion of it.

I understand the question but I don't understand—the relevance is, is that material, of course, wasn't funded by an NEA grant because it was submitted in order to obtain another grant. Is that correct?

Mr. HODSOLL. It was submitted in order to obtain a grant, not necessarily another grant.

Mr. BARTLETT. Perhaps another grant, but at least a grant.

Mr. HODSOLL. Yes, sir.

Mr. BARTLETT. I don't know. I suppose, then, the appropriate question is, was other similarly objectionable material produced by the grants, then, that were granted through that round. I don't want to tell you your answer, but according to your previous testimony you would have to tell us that you don't know because you didn't get it back. But tell us, was other similarly objectionable material produced by the new grants?

Mr. HODSOLL. I don't know.

Mr. BARTLETT. Because?

Mr. HODSOLL. I don't know because when we give grants to poets to buy time in accordance with our authorizing legislation, we do that for their general development and not for the writing of specific poems, or prose, or whatever it may be.

Mr. BARTLETT. Do you get back the body of work that's produced in that time?

Mr. HODSOLL. No, not generally.

Mr. BARTLETT. OK. I understand.

Mr. HODSOLL. Sometimes people send us materials, but generally, no.

Mr. BARTLETT. Then, second--and this, I think, terribly important to the context of the subject as to panels using their judgment—and that is, were those poems that were in the files, for example, considered, or should they have been considered, in the context of the grant application as however reflective of the artist's work the panel might think they are? Were they considered in the context of the grant application? Was that the purpose of having them?

Mr. HODSOLL. There are two sets here. One set was not in the grant folders. The other——

Mr. BARTLETT. The set that was in the grant folders.

Mr. HODSOLL [continuing]. The set that was in the grant folders was among, in each case, 20 other pages of poetry—17 pages in one case and 19 pages in the other case. The panel made a judgment on the whole of this material that this poet among his peers was artistically excellent enough to receive a grant to further his career.

Mr. BARTLETT. So those poems, or were supposed to have been, anyway, considered within the context of the grant—within the context of their body of work.

Mr. HODSOLL. They were a part of the context of the entire body of work, yes, sir.

Mr. BARTLETT. OK.

Second, on the conflict-of-interest rule. I am not clear on what the conflict-of-interest rule is now, although it appears to be that if you are on a panel in which the panel is making a judgment on a grant that you are applying for, you are generally expected to leave the room.

Is that the rule? Is it written down somewhere?

Mr. HODSOLL. Yes.

Mr. BARTLETT. Do you think that that is sufficient or would you feel more comfortable with a rule that says you don't sit on a panel in which you judge your own work for a funding application?

Mr. HODSOLL. I think you have to distinguish, Mr. Bartlett, between grants to institutions and grants to individuals. In the case of grants to institutions, there is no way that we can't have some people serving on our panels who are affiliated with the institutions for the reasons that I stated earlier.

However, I think it is instructive that when we took a look at this in response to a survey made by our critics. I emphasize this to show we weren't generating our own sampling, that less than 16 percent—there was less than 16 percent overlap in the fiscal 1984 grants even with regard to institutions.

On the individual—do you want me to stop there for a moment?

Mr. **Bartlett**. Mr. Chairman, I do want you to understand that I understand that it is a rather small percentage, depending upon which category. It may be 6 percent, it may be 16 percent, it may be, in one case, the literary grant, 67 percent.

I suppose my question is, is do you think that there should be a conflict-of-interest rule? Is there a conflict-of-interest rule?

Mr. **Hodsoll**. Oh, yes.

Mr. **Bartlett**. What is it? And should there be a substantially more strict conflict-of-interest rule?

Mr. **Hodsoll**. I think that the conflict-of-interest rule ought to be done administratively. On the question of whether it ought to be more strict, I think it's adequate. I am not saying I have thought it through in every detail, but I think it's adequate because what it basically does is, first—and I think this is very important from the point of view of sunshine—first, it makes sure that any panelist with such an affiliation serving on such a panel, must put that on the record, so that the affiliation is out front, so everybody can see.

Second, when the application from that institution comes up for discussion, that person must leave the room, cannot participate in any of the discussion, and cannot participate in the vote.

I can document that we have—I am not saying in every case, obviously, some go up and some go down—but there are plenty of cases where while the guy is sitting outside the room, the institution gets cut.

So I think that generally—and I am not saying there's no example of cronyism or whatever—but I think generally our system is about where it should be in that area.

Mr. **Bartlett**. Mr. Chairman, I understand your answer.

With the consent of the chairman, I think we may want to leave the record open because you may want to think it through. We may, also. I am not questioning, nor do I think was Mr. Williams or Mr. Delay, as to whether that rule is adhered to. It seems to me—and it's the first day it's been raised, at least publicly, and I know that you may want a chance to think it through.

It seems to me there's a substantial case that a conflict-of-interest rule that says that you can sit on the funding panel for a grant that you are applying for and merely leave the room, may be substantially too lax, and perhaps you shouldn't be sitting on a panel that you apply for a grant for.

Mr. **Hodsoll**. The problem there, Mr. Bartlett, with great respect, because this is an important issue, is that— and I am going to pick one out of the blue here—but let's take orchestras—where you are giving money to orchestras, we try to structure those panels so that we have representation from the majors, and the regionals, and the metropolitans, and so on, and so forth, and some orchestras that play new American music and some that just play traditional music, et cetera, et cetera, all the way through.

All of the best orchestras apply to us. The very best of the best get grants from us, and that's, I think, as it should be. You have to have some representation on that panel from that category of orchestras to make judgments about their peers, otherwise, you don't have peer review.

Now, on the individual side, if I could just——

Mr. BARTLETT. And they are out of the room, of course, when——

Mr. HODSOLL [continuing]. And they are out of the room on themselves, but they are in the room regarding on colleagues applications. They have to be. Let's take Ken Haas. I don't want to get personal here. He is the manager of the Cleveland Orchestra and the chairman of our orchestra panel this year. The Cleveland Orchestra has been getting grants from us from the beginning of the Orchestra Program. It is judged by everybody to be one of the world class orchestras in this country. I don't think anybody would dispute that.

I don't know how anyone could suggest, I guess, that the only reason that the Cleveland Orchestra gets a grant of a particular size is because Ken Haas is on the panel or off the panel—when he leaves the panel he gets the same kind of grant, unless the Cleveland Orchestra went up or down materially or artistically, and that is so regardless of whether he's on the panel.

I am not saying, again, that everything is perfect. I can't guarantee that. No agency head could. But I am saying that I really think the system is fairly clean on this.

But I do have to come to the individuals because there I think it's a little different. In the case of individuals, we are funding people who are usually not the most successful individuals. I mean, those who have achieved major success, usually won't apply to us. They are making it out there in the marketplace, if you will, they don't apply to us.

So, there we can, without having a problem of not having anybody on our peer panels as a peer, have the rule, and we do have the rule which prohibits membership on the panel. The point I am making is where you are buying time, we do not allow anybody to serve on a panel that is applying. You can't do that. That is an absolute rule, so there is nobody sitting on a buying time panel and receiving a fellowship. I would love to sit down with Mr. DeLay and go through all the intersticies of this because you have got to take everything under consideration. I will write a paper if necessary, to substantiate this.

Now, in the case of grants to individuals for projects, for a specific product like the Blumberg elephant video project, we do not have that strict a rule. I am not arguing whether maybe we should have that strict a rule. It's a little different than the orchestra institutional case. I am prepared to look at that. I don't think that's a legislative matter. I think it's an oversight. You know, by all means, put the light of public scrutiny on me.

I would be happy to talk some more about that particular issue because I haven't, you know, gone all the way through with it. But there are all these different compartments, Mr. Bartlett.

Mr. BARTLETT [continuing]. That's a fair analysis, and I do think it is a rather complicated subject, but a terribly serious one.

Mr. Chairman, that concludes my questions.

I would comment that I conclude even more strongly at the end of this hearing than at the beginning that we should proceed to go to the floor with the 1-year reauthorization of the legislation as is to give both the community as a whole, the arts community and others; the Congress as a whole, and I think the Endowments a chance to digest a bit some of the issues that are raised.

The issue of budget authority, I think can be resolved rather quickly because it will be required to be resolved at a funding level no more, in my judgment, than fiscal year 1985.

But whether we consider the other issues in the substitute bill, a week from now, or two weeks from now, a month from now, or perhaps three months from now, in an orderly course, I think that the Congress should be permitted the opportunity to digest and consider some of the information and some of the proposals, some of which may prove to be excellent and some of which may prove to need refinement.

I thank the chairman for his indulgence in the extra time today.

PREPARED STATEMENT OF FRANK HODSELL ON CONFLICT OF INTEREST POLICY

The advancement of the National interest in the arts requires maximum participation by and contribution from the recognized leaders in each artistic field. This participation and contribution occurs both through activities in the field and through service on the National Council and Arts Endowment advisory panels. Therefore, the Arts Endowment does not require Council members and advisory panelists to disqualify themselves from participation in the arts, arts organizations or in projects supported by the Endowment because of Council or panel membership. However, because Council and panel members are very much interested in and often professionally involved in the arts, it is important that such persons constantly be mindful of possible conflicts of interest. As a result, each Council and panel member is cautioned to avoid any action which could be interpreted as a use of Council or panel membership to further his or her own interest or those of an orgnization with which he or she is affiliated.

The accommodation of these two basic principles in the Arts Endowment's Council and advisory panel process is illustrated by the following guidance which is presented to each Council and panel member as part of the preparatory materials for each Council and panel meeting:

1. Council and panel members may not submit an application for Endowment funds or a report required by the Endowment on behalf of themselves or an organization which employs them or with which they are affiliated, nor may they participate in any way in support of such an application. All negotiations in support of such applications must be carried on by personnel who are not a Council or panel member.

2. Council and panel members may take part in activities which receive support from the Endowment, but may not personally receive any remuneration out of Endowment funds for their services in connection with any such activity, unless the Council and the Endowment know the approximate amount of remuneration prior to acting on such application. The propriety of receiving remuneration will depend on the nature of the organization, the amount of Endowment funding in relation to the total budget of the organization and other relevant factors. The General Counsel's office assists in making such determinations of propriety.

3. If Council or panel members are to participate in any way in an Edowment-supported activity, the request to the Endowment for support must clearly indicate the nature of this participation.

4. Council and panel members must leave the Council or panel meeting during the discussion and determination of an application from an organization with which they are affiliated.

5. Where a Council or panel member has organizational affiliations that cause a conflict of interest, or the appearance of a conflict of interest, with respect to a grant application, that Council or panel member must excuse himself or herself from the deliberative process in connection with the application in question. In order to protect Council and panel members and to ensure that criminal statutes are not violated, the Designated Agency Ethics Official (the General Counsel) shall consult with the Council and panels as to when such a circumstance has arisen.

6. Where a Council or panel member is part (including officer, board member, staff member, or counsel) of an organization which finds itself in the midst of an adversary relationship vis-a-vis an applicant, that Council or panel member should

absent himself or herself from debate and vote on the application. However, notwithstanding the interested member's organizational affiliation, nothing in law prohibits him or her from advocating a general policy view that may, if adopted by the Council and implemented by the Endowment, have an adverse effects on such an application.

For example, a Council or panel member may argue on policy grounds that Endowment funds should not be utilized for certain purposes. If the Council concurs and the grant application in question would utilize federal support funds for such purposes, the Council may recommend against such a grant on the basis of the policy advocated by the Council member. The Chairman might then decide that such a rule would be applied generally, and all grantee organizations would be precluded from using Endowment funds for the prohibited purposes. Accordingly, the interested member's recommendations, being general and not directed against a particular group, would not violate conflict-of-interest requirements even though adversely affecting the applicant with which his or her organization is in dispute.

Attached is a chart demonstrating the practical effect of these policies in one area of potential conflict of interest. The chart shows the intersection of individual grantees from the Literature, Visual Arts and Design Arts programs during the period 1981 through 1984 and persons serving on all Arts Endowment panels since 1966. It indicates that the percentage of these individual grantees who have served on any panel is very small, approximately 6%. It shows that only 0.04% served, through administrative error, on a panel in the year of grant receipt, in contravention of the policy enunciated at point 1 above. Most importantly, it demonstrates that none of these individuals served on the panel which considered his/her application. This documentation suggests very strongly that the Arts Endowment's conflict of interest policies work well to prevent the occurrance of situations which allow conflicts of interest.

INDIVIDUAL GRANTEES/PANELISTS SUMMARY DATA

[1981–1984 individual grantees in literature, visual arts and design]

	Total	Literature	Visual Arts	Design
Total grantees	1,861	502	1,120	239
No service on panels	−1,741	−478	−1,053	−210
Some panel service	120	24	67	29
Panel service only after grant	−39	−10	−25	−4
Panel service prior to grant	81	14	42	25
Pre-grant service 3 yrs or more prior to receipt of grant	−35	−9	−18	−8
Pre-grant service 1 or 2 yrs prior to grant year	46	5	24	17
Service 2 years before grant year	−19	−4	−10	−5
	27	1	14	12
Service 1 year before grant year	−19	−1	−13	−5
Service and grant in the same year	8	0	1	7
Same-year service in a different program	−1	0	0	−1
Same-year service in the same program	7	0	1	6
Same-year service on a non-fellowship panel	−7	0	−1	−6
Same-year serviceon a non-fellowship panel	0	0	0	0

SOME KEY PERCENTAGES

Ninety-four percent of these individual grantees have had no service on Endowment panels. Two percent served on panels in the years after the year of their grant. Four percent had some kind of panel service prior to the year of their grant.

One percent has some kind of panel service one year prior to their grant.

Four tenths of one percent served through error on a panel in the same year they received a grant.

No fellowship recipient served in the same year on any fellowship panel.

NOTES ON THE 8 GRANTS AWARDED IN SAME FISCAL YEAR AS PANEL SERVICE.

Visual Arts: 1981, Michi Itami.
Grant: Artists Fellowship, August 20, 1981.
Panel: Workshop Residencies, December 1980.

Mr. WILLIAMS. The committee has 1 minute remaining.

Mr. Hodsoll, do you care to use that entire 1 minute in a closing statement?

Mr. HODSOLL. I appreciate that, sir

I wanted to say that I think this entire hearing shows how complicated the whole set of issues are and how very thoughtful this committee and the various members of it, including the other Members of Congress who have testified are on it.

I would like to just put myself on record on a couple of things because I have been defending essentially our agency as opposed to stating what I agree with.

I agree that the Endowment should not fund pornography. I agree with Cleanth Brooks. I agree with the two Congressmen. The issue is what is pornography? And that, I would strongly urge, has to be decided at the community level.

I similarly agree that I am against communism. On the other hand, we have got all kinds of poets writing about all sorts of things, and the question would become again, where you draw the line.

I would remind this committee that the other subcommittee of the Education Committee here last year had a hearing on the question of whether a modern dress version of Rigoletto was defamatory of Italian Americans. We resolved that in a fairly lengthy hearing with a view not to amending our legislation in any way.

Thirdly, I associate myself with others who have said that our budget has to be restrained. I understand that.

Finally, with regard to the various charges of mismanagement, I am not going to go through all of them, you will be happy to know, in detail. I really don't think the case has been made. A few isolated examples that may look funny on their face have been pulled out. But I think that even those, not every one of them, but most of those, the vast majority of those, can be satisfactorily explained in terms of appropriate management of Federal funds.

I think our agency, while imperfect, is moving forward the way it should be. I hope that the committee, on the basis of all of the evidence, not an isolated example, will ultimately agree with me.

Thank you very much, Mr. Chairman.

Mr. WILLIAMS. Thank you, Mr. Hodsoll.

This hearing is adjourned.

[Additional material submitted for the record follows:]

[Whereupon, at 5:00 p.m., the joint hearing was adjourned.]

RESPONSE BY FRANK HODSELL TO QUESTIONS SUBMITTED BY HON. RICHARD K. ARMEY

Congressman Armey suggested that while he supports the right of individual artists to free expression, Congress is empowered to direct Federal funding to serve narrower purposes. He said that he opposes the statutory rule (See. 4(c) of the Act) prohibiting Federal interference with artistic content. He said that taxpayers should not be forced to fund patently offensive material.

Response: We agree that Congress has the authority to narrow the scope of the Endowment's mandate. But Congress has so far (over 20 years) not only authorized support of a broad variety of art but has also prescribed interference with artistic content. The Act declares it to be "necessary and appropriate for the Federal Government to help create and sustain—a climate encouraging freedom of thought, imagination, and and inquiry—". Any restriction of funding to art or artists deemed "offensive" would pose enormous definitional problems. Any such restriction would also be incompatable not only with the National Foundation on the Arts and the Humanities Act of 1965, but also with each of the subsequent extensions of the Act in 1968, 1970, 1973, 1976, and 1980.

The Act's legislative history clearly shows that Congress conditioned the establishment of the Endowment upon a proscription against Federal interference of any kind whatever in artistic content. Congress has always taken the position that Federal subsidies for the arts should be based exclusively upon considerations of excellence and access, without regard to content. For Congress now to impose such standards would be tantamount to repudiation of the judgments of ten previous Congresses, all of which insisted upon maintaining the principle of freedom of artistic expression.

The legislative history of the Endowment makes it clear that the Endowment should not become a Soviet art czar or Ministry of Culture. Compare the recently articulates statement by the Chairman of the Soviet State Committee of Publications. Boris N. Pastukhov (quoted in New York Times, Sept. 11, 1985): "We will continue to resolutely defend the Soviet reader against any imposition of works with alien ideological, ethical or aesthetic points of viw incompatible with elemental moral norms."

No one is being "forced" to fund patently offensive material. Each year since 1965, Congress—elected by the taxpayers to represent them—has appropriated tax dollars to fund Endowment programs. The administration of these programs does not "force" taxpayers to do anything. Art and artists funded by the Endowment are not forced upon anyone. People who wish to avail themselves of opportunities to experience the art of Endowment grantees are free to do so; those not wishing to do so are perfectly free not to. The freedom of artistic expression is balanced by the freedom of artistic choice.

The Endowment's Literature Fellowships do not "fund" material of any kind—"offensive" or otherwise. Those fellowships fund time for writers to use in creating further works and in advancing their artistic careers. Not one of the items cited by Congressmen Armey and DeLay was "funded" by the Endowment, or the taxpayers.

From its outset in 1965, the Endowment has enjoyed overwhelming bipartisan support in Congress as well as from five Presidents. All available public opinion surveys indicate overwhelming popular support for the Endowment. This year over 800 local celebrations of the arts being held in communities of all types from coast to coast, on the occasion of the Endowment's 20th Anniversary.

Cogressmen DeLay and Armey have both indicated that Endowment support for "offensive" work is a minor issue. Their primary concern is budgetary. Federal assistance to support the arts should not be a top priority. Cogressman DeLay has further noted that there seems to have been a reduction in the number of offensive poems capable of being linked to the Endowment.

Response: We agree that there must be restraint in Endowment funding. In fiscal year 1982, President Reagan signed into law the Endowment's first nominal reduction in hisotry. In fiscal year 1986, we asked for funds approximately equal in nominal terms to that fiscal year 1982 budget ($144.450 million). The current House appropriations bill exceeds our request by $22 million, but in real terms is equal to the fiscal year 1982 budget. If we are to succeed in holding down the Endowment's budget, we must work together to put forward an effective and compelling argument for fiscal restraint. This Administration has done so.

We are gratified that Congressmen DeLay and Armey now acknowledge that the offensive poetry issue is a minor one: four pages of poetry questionable to the Congressman after his staff had reviewed 2,260 pages; 2 of 113 poets funded; 5 percent of one poet's file amd 15 percent of the other poet's file. The earlier poetry excerpts from the Seventies (previous Administration) were not in our files. None of this poetry was funded by the Endowment.

The problem is that the tactic of seeking publicly to discredit the Endowment over an admittedly minor issue will likely backfire (most distortions do) on our mutual goal of fiscal restraint; many who know of the Endowment's goal work may vote against budget reductions just to clear the agency's name.

Rather than discrediting the work of the agency as means of reducing its budget, we would suggest that the positive accomplishments of private donors and state and local arts agencies are the critical factor. Their support has grown (private giving to culture increased 14 percent in 1984, while state appropriations increased 20 percent). This growth has occurred notwithstanding Federal budget restraint.

Finally, we welcome constructive criticism and expressions of concern from Congressional Representatives, and look forwared to working with the Congress on our shared goals of effective management and fiscal restraint.

Congressman Armey believes many Design Arts Program grants to be esoteric (e.g., seaside resorts, sheet metal in clothing, 9 othe grants); he asserts they are like the Defense Department's $500 coffee pots, noting that in a time of budget constraints, this kind of waste is unacceptable.

Response: The public good advanced by Design Arts grants cannot be compared to alleged inappropriate prices paid by the Department of Defense for various items of hardware. Such examples, if true, are obviously wasteful. Grants to design projects raise much more complex questions.

Design Grants provide benefits to the American public which are not addressed elsewhere in the Federal govenment. Design is encountered by every man, woman and child everywhere, every day of the week. But no Federal agency other than the National Endowment for the Arts is mandated to assist improvements in the quality of that design.

The framers of the Endowment's authorizing legislation understood there things about this: 1) the appropriateness of including Design among the other artforms; 2) the fact that the design field includes many areas of specialization ("the term 'arts' includes "architecture and the allied fields, . . . graphic arts . . . industrial design, costume and fashion design . . ."); and 3) that design, which is the artform that most combines form and function, should not be supported only for its contribution to aesthetics, or only for its interest outside the mainstream of American life. The Senate Committee on Labor and Public Welfare in 1965 stressed the importance of "good industrial design" to "the Nation's prosperity both in terms of home markets and foreign markets."

The wisdom of this three-part understanding has often proven itself. A grant made to advance one special problem or another—while sometimes mysterious to an onlooker viewing it in isolation—is often later seen to contribute to a better understanding of design as a hole (specific problems of cities, for example).

The projects should be judged as a body, therefore, and not as isolated instances out of context. For instance, many understand the need to survey our existing architectural resources; the Endowment has made grants for many architectural surveys over the years. Through these, it has given hundreds of communities the opportunity to educate themselves about the value of their surroundings. But if one were to look at a single survey—the survey of eastern seaside resorts, for example—without seeing it as a part of this mosaic, one might see it as "esoteric."

The point of design grants is that individually, and in sequence with others like them, they have had a major impact on the improvement of the quality of the built environment.

Similarly, grants which have been questioned in the Folk Arts Program and elsewhere are in fact directly within the Endowment's legislative mandate to support projects that emphasize "American creativity and cultural diversity." Some questioned grants—for a videotape of Appalachian dance, a documentary film on the music of emigrants from Oklahoma, a master-apprentice program for advanced training in quilt-making—reflect sparkling gems of our culturally diverse artistic heritage.

There may be minor questions that could legitimately be raised about one or two of the grants recently cited. The Endowment should certainly remain vigilant in ensuring that grants are given only to meritorious and worthwhile projects. However, of more than 5,000 grants made annually by the agency, a mere handful are open to being questioned as esoteric. It is unfair to single out catch phrases in grant descriptions to discredit the entire agency's activities.

Congressmen Armey and DeLay have suggested that NEA panels are full of cronyism. The Endowment's claim that 40% of its panelists in 1984 were first time panelists means that 60% were repeaters.

Response: It is not clear what is meant by "60% being repeaters." Many of those so-called repeaters are serving their second year on a panel—which actually means attending their second meeting. Most of the rest are in their third year/third meeting, and will then be rotated off. It is difficult to imagine that attending two or three meetings over a two or three year period qualifies anyone for being characterized as a repeater. The Congressmen neglected to say that fully 90 percent of panelists in 1985 were in their first, second, or third year. That leaves 10 percent at most that might be called "old," not 60 percent as was charged.

Congressman DeLay cites an "elephant round-up" video and panel involvement of Skip Blumberg, the video artist receiving the grant.

Response: The grant in question, for $25,000, was made under the Media Arts Program's Production Grants category to video artist Skip Blumberg. Mr. Blumberg also served in fiscal year 1984 on a Media Arts Program Panel.

First, with respect to the grant: as noted, this is a film/video Production Grant to video artist Skip Blumberg. The primary consideration in this category is the quality of the artist's past work. The proposed subject matter of the film or video is of lesser importance. Mr. Blumberg is a highly regarded video artist. He has produced a number of successful, award-winning video-works and television shows. He is the recipient of a Guggenheim fellowship and has had one-man shows at the Whitney Museum of American Art, the Museum of Modern Art and the Walker Art Center. The Media Arts panel which reviewed Mr. Blumberg's application called his work highly creative, witty, dynamic and visually exciting. His focus for this documentary was the use of wild animals in a context which is not natural to them: Mr. Blumberg's video tape concerns the domestication of intelligent wild animals and the effect this has on both animals and trainer.

Based on information about the project and panel comments, Mr. Blumberg's grant might be characterized as off-beat but not as frivolous or lacking artistic value. The Endowment's purpose here is to assist video art, not documentation of "an elephant round-up." It is important to note that the competition for these grants was exceedingly stiff in 1984: more than 92 percent of the applicants were rejected. This suggests that the quality of Mr. Blumberg's work was very high indeed.

Second, with regard to Mr. Blumberg's being a panelist during the same year in which he himself received a grant, the facts are as follows:

Mr. Blumberg received his Production grant—recommended by a March 1984 Production Grants panel—in May 1984.

Mr. Blumberg then served on a Media Arts Centers Panel, in August 1984—i.e. a different panel, and one which met after he received his grant.

Even though the above makes clear that he was not involved in any way in helping himself get a grant, the fact is that our Conflict of Interest policies prohibit an individual from being a panelist and applicant in the same year, and we should have caught this. To the best of our knowledge, this is the only instance of its type.

Conclusion: We do not believe these two examples, out of 5000 grants a year, substantiate a charge of "rampant cronyism."

During testimony before the House Subcommittee on Select Education Congressmen Armey and DeLay stated that they believed that the National Endowment for the Arts lacked any followup mechanisms on grants and in particular this lack of followup is evident in the Design Arts Program.

Response: We must state that these assertions are absolutely incorrect and not supported by material fact. In contrast, the Arts Endowment has maintained a post-grant award evaluation program consistent with Office of Management and Budget requirements. Specifically, we require that all grantees submit a final descriptive report detailing how grant objectives were met, plus a financial status report. It was also alleged by Congressman DeLay that 40 percent of our grantees don't submit final reports on grants. This percentage is incorrect. Since fiscal year 1983 when we instituted eligibility requirements tied to final reports we have seen a continuing improvement in compliance. In fact for fiscal year 1983, (the most current data available) 75 percent of our grantees submitted final reports within 90 days of the close of the grant period. We expect full compliance for fiscal year 1985. These reports are used to assure that the financial terms and conditions such as "matching" requirements are met, and that the grantees have clearly met the grant objectives. To further ensure compliance with these requirements, since fiscal year 1983, applicants for Arts Endowment grants who are delinquent in submitting satisfactory reports are declared ineligible for future grants.

In addition, we maintain a site visit evaluation program to gather additional information on organizational grantee performance at field locations. These site visits have increased 1000 percent since fiscal year 1981. This information is used by panels and program staff to evaluate both grantees and applicants.

To ensure independent checks, our Audit staff conducts or reviews the results of in-depth audits on approximately 3 percent of our grantees annually. This compares favorably with other Federal agencies of comparable size. These audits have resulted in recovery of funds in the last two years totalling approximately $300,000 and in technical improvements in grantee management systems.

We take strong exception to allegations that post-award evaluation in our Design Arts Program is inadequate. In fact, the Design Arts Program makes careful reviews of final reports and, where appropriate, grant products. In addition, this Program has created a national clearinghouse using the final results of grants to provide significant new literature to the Design field. This database is available through a national computer network and is widely used by public and private design professionals.

In conclusion, since FY 1981 a significant tightening of post-grant award evaluation requirements has taken place and this fact should be recognized.

Congressman DeLay suggested that the Office of Private Partnership spent $1 million to raise a total of $10 thousand during a two-year period.

Response: This is not so. We estimate that from fiscal year 1983 to the first quarter of fiscal year 1985 the Private Partnership component of the Office of the Deputy to the Chairman for Private Partnership raised $889,250 in cash and "in-kind" contributions. We estimate that the total cost to operate the Private Partnership component was $459,628.00. But the cost component is based on the most conservative possible principles in that it allocates 100 percent of the cost of Ms. Cynthia Grassby (and her principal assistants) to the Private Partnership effort when a substantial portion of their time was devoted to policy direction of the Challenge and Advancement Programs.

We also wish to make clear that the principal purpose of this office was not to raise funds but to serve as a catalyst for private sector activity. It is also important to note that this office, in our view, accomplished its objectives and was not discontinued because of lack of success, but rather because it had achieved its purpose. Our ongoing programs benefitted from this work and have been able to continue these important private sector initiatives.

In testimony before the House Subcommittee on Select Education, Congressman DeLay alleged that the Arts Endowment is generally mismanaged.

Response: We take strong exception to Mr. DeLay's assertion. During the past four years major changes have been taking place in management systems of the Endowment. These improvements have included the issuance of administrative directives to consistently apply administrative practices throughout the agency, strict instructions on artistic excellence, implementation of five year planning, a ten year research plan, substantial increases in pre-award evaluation (e.g., 100 percent increase in site visits, implementation of new requirements denying elligibility to institutions that have not submitted required final reports, major improvement to the personnel system, and employment of highly competent administrative personnel (the current Director of Administration is also Chairman of the Small Agency Directors' of Administration Council).

A comprehensive internal control review was completed in fiscal year 1984 with a number of actions subsequently taken to strengthen internal management. A five-year information systems plan and an automated grants management system have been developed and are being implemented. Annual budget reviews are carefully conducted and programs scrutinized to ensure program responsiveness to their respective fields. Our audit staff also plans to issue technical assistance guides for use by grantees to further enhance their management procedures in the near future.

Mr. Armey stated that he asked for the files of the Group I poets and was told there were no files; and that he had no way of knowing whether those poems were in Arts Endowment applications.

To the extent we can determine, neither Mr. Armey nor Mr. DeLay was told that there were no files for the Group I poets. They may have been told that the files on these Group I poets could not be made immediately available to them. The grants to these poets which were questioned were made between 1975 and 1981. Application files from this period (as opposed to those from more recent years which are maintained at the Endowment) are retired to storage at a facility outside of this Agency in accordance with this Agency's records retention schedule. Because these files are not maintained in this building, it normally takes one to two weeks to retrive them. However, given sufficient time, such records are available. Perhaps this distinction between records immediately available and those ultimately available was not made clear to Mr. Armey and led to a misunderstanding that no files existed.

Congressman Armey has stated that funding for the Endowment is a regressive tax. He has further stated the Chairman agrees with this view of Endowment funding.

Response: To set the records straight, I do not view Endowment funding as a regressive tax; Congressman Armey and I have never discussed this issue. General funding is provided for the not-for-profit arts because they are a public good. The Congressional declaration of purpose for the Arts Endowment declares:

"(1) that the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government;

(2) that a high civilization must not limit its efforts to science and technology alone but must give full value and support to the other great brances of man's scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future . . ."

Assisting the maintenance and furtherence of a "high civilization" provides benefits to the entire society that go beyond the economic interest of specific individuals or entities. Progress in the arts, like progress in education or science, requires public, as well as private, investments in endeavors which may often provide no financial payback, but which enrich the society as a whole. Preservation of a painting located in a midwest museum, for example, may require resources outside the capacity of the local community; the investment of such resources, derived from outside the local community, will provide for full appreciation of that painting for generations to come, whether from the community or outside of it.

The statement with regard to Endowment funding being like a regressive tax presumably relates to the fact that historically the audience for certain live performing arts tends to have a higher median income than that for the nation as a whole. This fact alone, however, obscures other important points. First, all studies which have attempted to examine empirically the characteristics of the art audience have shown that education is a better predictor than income of attendance at these arts events. Second, the characteristics of the arts audience varies substantially according to both the type of art presented and the location of the performance. The audience for expansion arts and folk arts events may be different from that for opera or symphony performances; and the data on public broadcasting show that arts programming thereon reaches all segments of the public.

THE AUTHORS LEAGUE OF AMERICA, INC.,
New York, NY, September 6, 1985.

Hon. PAT WILLIAMS,
Chairman, Subcommittee on Select Education, Committee on Education and Labor, Washington, DC.

Re: Reauthorization of the National Endowment for the Arts

DEAR CHAIRMAN WILLIAMS: The Authors League is the national society of professional authors and playwrights, representing 13,000 creators of literary and dramatic works. As such, the League is deeply concerned with the work of the National Endowment for the Arts and the Endowment's essential freedom to perform the important tasks entrusted to it by the Congress. Our concern is not self-serving. The Authors League does not receive any funds or subsidies from the Endowment; and does not play any part in the determination of projects, selection of authors to receive grants, or other work of the Endowment.

We understand that your Subcommittee will consider, at its current hearing, proposed amendments to the Endowment's Reauthorization which would prevent it from approving applications for grants or projects if the work to be done, or work previously done by the applicant, would cause offense to a substantial portion of the public.

The Authors League urges the Subcommittee to reject any such restriction in the Endowment's Reauthorization. The Endowment has made a valuable contribution to the arts in this country. It has encouraged and sustained a healthy diversity of creative work by authors, artists and composers, professional and amateur, in many fields. Essential to the accomplishment of this vital task has been the freedom of the Endowment's administrators and experts to exercise their best and informed judgment in approving projects and making grants.

To restrict that intellectual and artistic freedom would cripple the Endowment's ability to continue performing its invaluable work. The spur for this proposed restraint apparently was the discovery that a few poets who received grants in the past had written verse that some Representatives considered pornographic. Actually, while some critics might consider various of the poems tasteless or indelicate, they are not pornographic by the standards adopted in decisions of the current U.S. Supreme Court. In any event, "offensiveness" to some is no justification for legislative restraints that would prevent the Endowment from approving projects and applications on the ground that the creative work to be done (or prior work done by an applicant) might offend a sizeable portion of the American public.

Such a standard is so vague as to be paralyzing. Beyond that, it would stifle creativity and frustrate the very purpose of the Endowment. Many great American poets, authors and artists have created works of lasting value that were nonetheless "offensive" to large portions of the public—indeed to a vast majority—at the time their works were exhibited or published. The great Impressionist painters were scorned by critics and a huge majority of their countrymen, when they first emerged. Walt Whitman would never have received a grant from a 19th century Endowment operating under the restrictions proposed to your Subcommittee; some of his greatest poems would have offended a very sizeable number of his fellow Americans. In our own time, the works of practically every great American novelist have offended substantial portions of the community for one reason or another, as indeed have the novels of Mark Twain and other giants which have made us proud of our literary heritage.

The Authors League urges the Subcommittee to maintain the essential independence of the National Endowment in the selection of projects and applicants. If Representatives, Senators or other individuals believe the Endowment's staff, or panels of experts, have erred in making particular choices for grants or projects, the remedy in our democracy, as prescribed by the First Amendment, is criticism in the marketplace of ideas--not legislative barriers that impose cultural censorship and drastically hamper the work of the Endowment.

Sincerely yours,

MADELEINE L'ENGLE.
ELIZABETH JANEWAY.
ROBERT ANDERSON.
The Authors League of America, Inc.

PREPARED STATEMENT OF THE AMERICAN ARTS ALLIANCE

The American Arts Alliance, an advocacy organization representing over 350 of the nation's nonprofit professional dance, theater, and opera companies; art museums; and symphony orchestras, appreciates the oportunity to submit this statement for the Select Education Subcommittee's hearing.

President Reagan, when he awarded the National Medal of Arts in the White House last spring, said, ". . . In recognizing those who create and those who make creation possible, we celebrate freedom. No one realizes the importance of freedom more than the artist, for only in the atmosphere of freedom can the arts flourish." Let us look back and enumerate the numbers of artists and scholars who have fled repressive governments to come to the United States to think and work in freedom. Let that sobering fact make us firm in continuing to protect that freedom.

The Congress of the United States recognized this point twenty years ago when it wrote the enabling legislation for the National Foundation on the Arts and Humanities. It called for the creation of the Arts and Humanities Endowments at that time, saying that ". . . the encouragement and support of national progress in the humanities and the arts . . . is . . . an appropriate matter of concern to the Federal Government . . ." The arts legislation went on to say that ". . . while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry but also the material conditions facilitating the release of this creative talent . . ."

Government censorship by regulation of thought is abhorrent. Artistic merit can best be determined only by multiple professional judgments—exactly the system the Endowment has created to meet its mandate. Largely through its system of peer panel review, the Endowment allows applicant artists to be judged by recognized experts and leaders in their field, a jury of qualified peers.

This unique system buttresses the Endowment's commitment to excellence—by using experts to judge applicants, it ensures that merit is the criterion of selection. The integrity of this system must be preserved if the Endowment is to continue its record of achievement.

PREPARED STATEMENT OF THE AMERICAN LIBRARY ASSOCIATION

The American Library Association is the oldest and largest library association in the world. A non-profit, educational organization, ALA represents more than 42,000 librarians, library trustees, educators, authors, and other friends of libraries from the United States, Canada, and over 80 other countries. It is furthermore, the chief spokesman for the modern library movement in North America and, to a considerable extent, throughout the world.

The Association's objectives are to promote and improve library service and librarianship, and to provide lifelong learning services to all. In support of its purposes, the Association has identified five priorities: intellectual freedom, access to information, legislation/funding, public awareness, an personnel resources.

The American Library Association would like to address the question of the use of government subsidies to suppress particular ideas of viewpoints. Although the issue at hand involves sexually-related material (what has loosely been termed "pornography" by those who would limit or reduce the funding activites of the National Endowment of the Arts), the real issue is censorship and the attempt by some to use subsidy discrimination to suppress competing views and ideas, and limit First Amendment freedoms.

The Supreme Court has long recognized that "sex and obscenity are not synonymous." The First Amendment protects a broad range of sexually related—indeed, sexually explicit—materials which fall outside the narrow definition of proscribed obscenity. In its 1973 opinion in *Miller* v. *California*, 413 U.S. 15 (1973), The Court determined that three strict prerequisites must be satisfied in order to find that a particular sexually related form of speech is obscene and thus outside the protection of the First Amendment.

(1) (W)hether the average person, applying contemporary community standards would find that the work, taken as a whole, appeals to the prurient interest;

(2) whether the work depicts or describes, in a patently offensive way, sexually conduct specifically defined by state law; and

(3) whether the work, taken as a whole, lacks serious literary, artictic, political, or scientific value . . .

In that case, decided by the narrowest of margins (5–4), the Supreme Court created a body of law which on one hand establises censorship of sexually explicit material as a legal principle, but which, on the other hand, has proven to be totally ineffective in addressing serious societal concerns. As one reads the complex definition of "obscenity" in *Miller*, one realizes that the controversy over what is or is not included in its proscription has not resulted in a consensus. State and local statutes, attempting to rely on the Supreme Court's definition, have been struck down time and again. We have, therefore, the worst of both possible worlds: officially sanctioned censorship based on content, without any agreement on what material is permitted and what is proscribed.

It is clear that the court, in fashioning this definition, was attempting to balance First Amendments rights against the widespread availability of sexually explicit books, magazines, and films that were thought by many to be offensive. The dilemma at this point is this: should this Subcommittee expand the definition of obscenity—thereby running the risk of returning to that period when literature by William Faulkner, D.H. Lawrence, James Joyce, Edmund Wilson, Erskine Caldwell and others, was routinely censored—or do we rely upon the integrity of the National Endowment for the Arts, the demand of the marketplace and that democratic ideal whereby each person is free to choose the material that he or she wishes to read or view. The American Library Association believes the later alternative is the only viable choice.

The American Library Association represents a profession which is dedicated to collecting and making available books and other materials representing all points of view concerning the questions and issues facing us and conversely, to making these materials, and the ideas and information they contain, available to anyone who needs or wants them.

The Subcommittee is referred to the first attachment (Attachment I) to this testimony which lists books, magazines and films that have come to the attention of the ALA's Office for Intellectual Freedom; all have been banned, challenged or restricted within the last 12 months. This is by no means a comprehensive list of the targets of censorship, but it does show that challenged materials very often include those that are accepted generally—but for one reason or another, most often for reasons of sexual reference or content—have been found offensive in various localities.

When considering those materials that have been censored in the past, we see—with some chagrin and embarrassment—that frequently what are now accepted as classic works of art, film and literature, or perhaps are now considered innocuous—once aroused the passions of those then in a position to enforce censorship. Throughout history, would-be and real censors have been sincerely certain that if their proposed limitations were accepted, the inevitable result would be a better society than one in which the choice was left to the individuals.

The desire to censor or suppress thoughts, ideas, books and images is an ancient phenomenon—but whether it was the destruction of the Alexandrian Library in 642 A.D., the development of the Index Librorum Prohibitorum by Pope Paul IV in 1559, or the passage of the Comstock Act of 1873, the characteristics of censorship remain the same.

The First Amendment to the U.S. Constitution states in part that "Congress shall make no law . . . abridging the freedom of speech or of the press."

This dictate exemplifies the philosophical framework underlying our form of government—a constitutional republic—a government by the people—and requires that citizens be able to take part in the formation of public opinion by engaging in vigorous and wide-ranging debate on all issues and concerns. This includes a minority of people whose message is found offensive by the majority. In order to do this, the people must have unrestricted access to information and ideas and images, and at the same time, the right to hold beliefs and to express opinions and ideas on all subjects. Offensiveness cannot—by its very nature of subjectivity—be the standard by which literature or images should be available.

This defines what the library profession refers to as "intellectual freedom": freedom of expression and access to images and ideas.

It is in relation to intellectual freedom that libraries have a special role. Librarians strive to acquire, preserve and make available for use, material representing various points of view on all questions and issues of our times, and to make these ideas, images and opinions available to anyone who desires or requires them, regardless of age, race, religion, national origin or social or political views.

The library's role is not to be the repository of ultimate truth or the storehouse of only that which most people see as good, honest, moral or worthy. Instead, the library offers material at all levels of difficulty and development on many subjects of interest and in many forms, to be used as superficially or as deeply as a person wishes.

Librarians do not endorse every idea contained in the materials they make available, any more than readers agree with or believe in everything they read. Rather, librarians strive to provide in their collections diverse materials including those which might be distasteful, unorthodox, or unpopular to some or even to the majority.

These roles and responsibilities are delineated and defined in the American Library Association's Library Bill of Rights (Attachment II). This document, based on the First Amendment, promulgates the purpose of libraries in the United States.

While the objects of censorship change, the rationale behind censorship remains the same.

In previous times, it was considered dangerous to society, and to the soul and welfare of individuals, to allow access to alien philosophies, blasphemies, radical economic theories and later, to sexually explicit material. In each instance, the attempt to censor was based on the same kind of justification, by people as sincere and well-meaning as the advocates of restriction today. The people today who demand stricter obscenity laws or seek to limit speech through denial of subsidies, argue, as in the past, that it is in the interest of society to keep people from reading or seeing certain types of material.

It is as fallacious today to engage in censorship of sexually explicit materials as it was in history. Whatever this Subcommittee's recommendations will be, or whatever amendments or laws may result from efforts to stem the tide of sexually explicit material, the judgment of the future, will undoubtedly be that it was naive, quaint, and ineffective to attempt to impose taste upon society by limiting what people see or read.

If you examine the arguments of today's would-be censors who talk about danger to society, danger to the individual, corruption of morals, and corruption of the common good, you will see the duplication of the arguments that were made to suppress: Ulysses (James Joyce), Lady Chatterly's Lover (D.H. Lawrence), Fanny Hill (John Cleland), Das Kapital (Karl Marx), The Divine Comedy (Alighieri Dante), Faust (Johann Wolfgang von Goethe), The Sun Also Rises (Ernest Hemingway), Les Miserables (Victor Hugo), Of Mice and Men (John Steinbeck), Catch-22 (Joseph Heller), Catcher in the Rye (J.D. Salinger), Lolita (Vladimir Nabokov), All Quiet on the Western Front (Erich Maria Remarque), The Adventures of Huckleberry Finn (Mark Twain), Recumbent Figure (Henry Moore), Les Demoiselles d'Avignon (Pablo Picasso), and Dejeuner sur l'herbe (Edouard Manet).

These acts of censorship weren't done by evil people, by frivolous people, or by insincere people. They were done by people who honestly felt that they acted in the best interests of society. Today, it is clear to us that they were misguided—that they impeded intellectual development and the furtherance of a democratic ideal. Yet, the same thing is being attempted today through the threatened denial of grants from the National Endowment for the Arts.

During the last few years, the number of censorship attempts reported to the Office for Intellectual Freedom has reached between 900 and 1,000 each year. To put it another way, almost three incidents of real or attempted censorship are brought to the attention of the Office every workday.

The reasons for attacking specific works are the same today as they have been during the last few years; specifically, that the materials are unAmerican, communistic, or immoral; that they handle sex in too frank or in too adult a manner; that they present members of minority groups or women unfavorably. The attacks come from every state in the union and from large and small towns. The urge to censor is shared by all political, socio-economic, religious and ethnic groups.

Recent examples of attempts to restrict the availability of material include:

John Steinbeck's Of Mice and Men, which has been removed in numerous locations because it is "vulgar and blasphemous"—most recently in Tennessee in 1984.

Dictionaries, including Webster's Seventh, Random House, Doubleday, and the American Heritage Dictionary, have been removed from the state adoption list in Texas. The reason? "Bed" was defined as a verb in one of its definitions, and the book also gave slang definitions for such nouns as "knocker," "balls," "nuts," and so on.

In 1982, some 100 copies of the Merriam-Webster New Collegiate Dictionary were removed from sixth-through-twelfth grade classrooms in Carlsbad, New Mexico, schools after a parent complained about obscenity. "Think of the most obscene words imaginable and they're in there," was the basis of the accusation. An older edition of the dictionary, which does not contain the offensive entries, was used for months—until new dictionaries arrived.

In Anniston, Alabama, 50 Baptist ministers recently demanded that seven books be removed from the high school libraries in the Calhoun County district. The Board of Education resisted the removal—instead, the books were restricted, available only to students with written parental permission. Now restricted—because they are "obscene"—are The Grapes of Wrath and East of Eden, by John Steinbeck; No Place to Run, by Barbara Beasley Murphy; Catcher in the Rye, by J.D. Salinger; A Clockwork Orange, by Anthony Burgess; A Way of Love, A Way of Life, by Frances Hanckel and John Cunningham; and Doris Day: Her Own Story, the actress' autobiography. When one community resident commented that a ban on Steinbeck was a ban on literary classics, a leader of the removal drive said, "Sin is not classic. Sin is sin."

J.D. Salinger's Catcher in the Rye continues to be regularly removed from libraries across the United States because it "undermines parental authority," teaches young men immoral acts and/or "violates the word of God." In Issaquah, Washington, for example, the school board removed Catcher in the Rye from an optional high school reading class. Salinger's 1951 novel had been taught in Issaquah sophomore English classes on an elective basis for more than ten years.

The drive against the book was led by a senior citizen, who told the board she had counted 785 "profanities" in the book. "When a book has 222 'hells,' 27 'Chrissakes,' and seven 'hornys' . . . then it shouldn't be in our public shools."

In 1984, Mark Twain's classic, The Adventures of Huckleberry Finn, was removed from a Waukegan, Illinois, public school required reading list because it was thought by some to contain language that it is offensive to blacks. In 1985, it was banned in Concord, Massachusetts, because it was "trash and suitable only for the slums."

By definition, obscenity is not included in First Amendment protection. The very fact that obscenity laws exist legitimizes the concept that a commission or legislature or a court is empowered with the wisdom and with the authority to prevent what other people wish to read or view. That concept creates a clear and present danger to a free society.

Today it legitimizes the suppression of explicit sexual material—but it wasn't always that in the past and it won't always be that in the future; it will be something else—whatever society at a given time finds "offensive." It is a basic rejection of democracy. Democracy assures that individuals are capable of selecting what they wish to read, that they are capable of selecting from among the myriad religious, social, political and other ideas. Anything less is a rejection of the most basic assumption in our society—that citizens are capable of making decisions for themselves.

The American Library Association contends that the dangers of legislative control of any materials and endowments for the arts are far easier to show and much more significant than the circulation of materials with sexual references. We maintain that it is the burden of those who believe in repression of books, magazines, poems, paintings, and films to show, beyond a reasonable doubt, that the restriction or limitation of materials will, in fact, have the salutory effect that they contend. Surrender of our First Amendment rights should result only when the heavy burden of a clear relationship between the material and some evil exists. This burden has not, and from our experience cannot, be met.

In accordance with these beliefs and its basic philosophy regarding intellectual freedom, the American Library Association urges the House Subcommittee on Select Education not to reduce funding to the National Endowment for the Arts and not to attempt to introduce a federal standard based upon content that would govern the types of works that could be approved by the agency.

ATTACHMENTS

I Annotated List from Banned Books Week—Celebrating the Freedom to Read '85
II Library Bill of Rights

CAUTION!

BOOKS CHALLENGED OR BANNED IN 1984-85

Books Challenged or Banned as Reported in the *Newsletter on Intellectual Freedom* from May 1984 through May 1985.

Allard, Harry and Marshall, James. *The Stupids Step Out*. Houghton. Removed from the Silver Star Elementary School in Vancouver, Wash. (1985) because "it described families in a derogatory manner and might encourage children to disobey their parents." Source: May 1985.

Anonymous. *Go Ask Alice*. Avon; Prentice-Hall. Challenged at the Rankin County, Miss. School District (1984) because it is "objectionable." Source: May 1984, p. 70; Jan. 1985, p. 8.

Auel, Jean M. *Valley of the Horses*. Bantam; Crown. Challenged at the Bastrop, Tex. Public Library (1985) because "the book violates Texas obscenity laws." Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

Bailey, Thomas A. *The American Pageant, Vol. II*. Heath. Returned to the Racine, Wis. Unified School District (1984) curriculum just one week after the school board voted to ban it. Opponents of the books on the board charged that the social studies volumes contained "judgmental writing" and, in the words of one board member, "a lot more funny pictures of Republicans and nicer pictures of Democrats." Opponents also said that one text did not present an adequate analysis of the Vietnam War. Source: Sept. 1984, p. 158.

Barnes, Djuna. *Ryder*. St. Martin. Seized (1984) by the British customs office as "indecent and obscene." Source: Jan. 1985, p. 16.

Bell, Ruth et al. *Changing Bodies, Changing Lives*. Random. Removed from the Sandy, Oreg. Union High School library (1984) due to "foul language and disregard for a wholesome balance about human sexuality." Challenged at the William Chrismas High School in Independence, Mo. (1984) because it is "filthy." Challenged at the Boone-Madison, W.Va. Public Library (1984). Source: July 1984, pp. 104, 106; Sept. 1984, p. 138; Nov. 1984, p. 186; Jan. 1985, pp. 27-28.

Blume, Judy. *Blubber*. Bradbury Pr.; Dell; Dutton. Restricted at the Lindenwold, N.J. elementary school libraries (1984) because of "a problem with language." Banned, but later restricted to students with parental permission at the Peoria, Ill. school district libraries (1984) because of its strong sexual content and language, and alleged lack of social or literary value. Removed from the Hanover, Pa. School District's elementary and secondary libraries (1984), but later placed on a "restricted shelf" at middle school libraries because the book was "indecent and inappropriate." Challenged at the Casper, Wyo. school libraries (1984). Source: Nov. 1984, p. 185; Jan. 1985, pp. 8-9; Mar. 1985, pp. 33, 42, 58.

______. *Deenie*. Bradbury Pr. Banned, but later restricted to students with parental permission at the Peoria, Ill. school district libraries (1984) because of its strong sexual content and language, and alleged lack of social or literary value. Removed from the Hanover, Pa. School District's elementary and secondary libraries (1984), but later placed on a "restricted shelf" at middle school libraries because the book was "indecent and inappropriate." Challenged at the Casper, Wyo. school libraries (1984). Source: Jan. 1985, pp. 8-9; Mar. 1985, pp. 33, 42, 58.

______. *Forever*. Bradbury Pr. Moved from the Holdredge, Nebr. Public Library young adult section to the adult section (1984) because the "book is pornographic and does not promote the sanctity of life, family life." Challenged at the Cedar Rapids, Iowa Public Library (1984) because it is "pornography and explores areas God didn't intend to explore outside of marriage." Source: May 1984, p. 70; Mar. 1985, p. 59.

______. *Iggie's House*. Bradbury Pr. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

______. *It's Not the End of the World*. Bradbury Pr. Restricted at the Lindenwold, N.J. elementary school libraries (1984) because of "a problem with language." Removed from the Hanover, Pa. School District's elementary and secondary libraries (1984), but later placed on a "restricted shelf" at middle school libraries because the book was "indecent and inappropriate." Challenged at the Casper, Wyo. school libraries (1984). Source: Nov. 1984, p. 185; Jan. 1985, p. 9; Mar. 1985, p. 42.

______. *The One in the Middle is the Green Kangaroo*. Bradbury Pr. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

______. *Otherwise Known as Sheila the Great*. Bradbury Pr. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

______. *Starring Sally J. Freedman as Herself*. Bradbury Pr. Removed from the Hanover, Pa. School District's elementary and secondary libraries (1984), but later placed on a "restricted shelf" at middle school libraries because the book was "indecent and inappropriate." Challenged at the Casper, Wyo. school libraries (1984). Source: Jan. 1985, p. 9; Mar. 1985, p. 42.

——— *Superfudge*. Bradbury Pr. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

——— *Then Again, Maybe I Won't*. Bradbury Pr. Removed from all school library collections in St. Tammany Parish, La. (1984) because its "treatment of immorality and voyeurism do not provide for the growth of desirable attitudes," but later reinstated. Banned, but later restricted to students with parental permission at the Peoria, Ill. school district libraries (1984) because of its strong sexual content and language, and alleged lack of social or literary value. Banned on the grounds of sexual references and strong language, but later returned to the Peoria, Ill. school library shelves (1984) restricted to older children and to those who have parental permission. Challenged at the Casper, Wyo. school libraries (1984). Source: May 1984, p. 69; July 1984, p. 121; Jan. 1985, p. 8; Mar. 1985, pp. 33, 42.

——— *Tiger Eyes*. Bradbury Pr. Removed from the Hanover, Pa. School District's elementary and secondary libraries (1984), but later placed on a "restricted shelf" at middle-school libraries because the book was "indecent and inappropriate." Challenged at the Daleville, Ind. Elementary School library (1984) due to alleged sexual innuendo in the book. Challenged at the Casper, Wyo. school libraries (1984). Source: Jan. 1985, p. 9; Mar. 1985, pp. 42, 59.

Boston Women's Health Book Collective. *Our Bodies, Ourselves*. Simon & Schuster. Challenged at the William Chrismas High School in Independence, Mo. (1984) because the book is "filthy." The controversial feminist health manual was on a bookshelf in the classroom and was the personal property of the teacher. Source: July 1984, p. 106.

Butz, Arthur R. *The Hoax of the Twentieth Century*. Inst. for Hist. Rev. Removed from the shelves of the University of Calgary library (1984) by the Royal Canadian Mounted Police. Import of the book was banned, after the university bought its copy, under a Canadian law barring import of materials considered seditious, treasonable, immoral or indecent. Source: Jan. 1985, p. 15.

Califia, Pat. *Sapphistry*. Naiad Pr. Seized and shredded (1984) by the British customs office. Source: Jan. 1985, p. 16.

Carpenter, Edward. *Iolaus: An Anthology of Friendship*. Gale; Pagan Pr. Seized (1984) by the British customs office as "indecent and obscene." When first published in London in 1902, the book was not suppressed. Source: Jan. 1985, p. 16.

Collins, Jim. *Unidentified Flying Objects*. Raintree. Challenged at the Escambia County, Fla. school district (1984) because the complainant claimed the book indicated that "Ezekial had seen a UFO when he spoke in the Bible about seeing something that looked like a wheel in the sky." Source: Sept. 1984, p. 156.

Conrad, Joseph. *The Nigger of the Narcissus*. Norton. Challenged in the Waukegan, Ill. school district (1984) because Conrad's work uses the word "nigger." Source: July 1984, p. 105.

Conran, Shirley. *Lace*. Simon & Schuster. Challenged at the Covington, La. Public Library (1984) as "pornographic." The complainant checked the book out after watching the TV series and found that while the TV program had been tastefully done, in the book "pornographic styling [was] unnecessary." Source: July 1984, p. 103.

Cormier, Robert. *The Chocolate War*. Pantheon. Banned from the Richland Two School District middle school libraries in Columbia, S.C. (1984) due to "language problems," but later reinstated for eighth-graders only. Removed from the Lake Havasu City, Ariz. high school freshman reading list (1984). The School District board charged the Havasu teachers with failing to set good examples for students, fostering disrespect in the classroom and failing to support the Board. Challenged at the Cornwall, N.Y. High School (1985) because the novel is "humanistic and destructive of religious and moral beliefs and of national spirit." Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: Sept. 1984, p. 138; Jan. 1985, p. 10; Mar. 1985, p. 45; May 1985.

——— *I Am the Cheese*. Pantheon. Challenged at the Cornwall, N.Y. High School (1985) because the novel is "humanistic and destructive of religious and moral beliefs and of national spirit." Source: Mar. 1985, p. 45.

Corsaro, Maria and Korzeniowsky, Carole. *Woman's Guide to a Safe Abortion*. Holt. Challenged at the Walpole, Mass. Public Library (1984) because the book is "inaccurate factually, because it is deliberately misleading and deceitful, and because it's avowed purpose is to promote a behavior–killing unborn babies. . . By maintaining and displaying this material at public expense, to the public, and in particular to pregnant women who are vulnerable and may be in need of real guidance, the Walpole Public Library is promoting and abetting abortion." Source: Nov. 1984, p. 184.

Davis, Terry. *Vision Quest*. Viking. Challenged at the Mead, Wash. School District (1984), the New Berlin, Wis. High School library (1984), and the West Milwaukee, Wis. High School library (1984) because it is "obscene." Source: July 1984, p. 101; Sept. 1984, pp. 139-40; Nov. 1984, pp. 186, 196; Jan. 1985, p. 10.

Dengler, Marianna. *A Pebble in Newcomb's Pond*. Holt. Judged unacceptable at the Thompson Junior High School in Bakersfield, Calif. (1984). Source: July 1984, p. 105.

Dickens, Frank. *Albert Herbert Hawkins–The Naughtiest Boy in the World*. Scroll Pr. Banned from the Castle Rock, Colo. elementary school libraries (1985) because it "advocates defiance of adult authority by showing misbehavior for which the protagonist goes unpunished." Source: May 1985.

——— *Albert Herbert Hawkins and the Space Rocket*. Scroll Pr. Banned from the Castle Rock, Colo. elementary school libraries (1985) because it "advocates defiance of adult authority by showing misbehavior for which the protagonist goes unpunished." Source: May 1985.

Evertts, E. *Great Waves are Breaking*. Holt. Challenged at the Hawkins County School System in Church Hill, Tenn. (1983) by the Citizens Organized for Better Schools because they claim the reading series indoctrinates students in "secular humanist" beliefs, including sexual permissiveness, a bias against the Bible and rebellion against authority. Source: Jan. 1984, p. 11; Mar. 1984, p. 40; May 1984, p. 79; July 1984, pp. 112-13.

_______ *Riders on the Earth*. Holt. Challenged at the Bloomington, Minn. schools (1976) because the reader "discriminates against whites, is 'anti-government' and contrary to the Ten Commandments and the laws of the land", challenged at the Hawkins County School System in Church Hill, Tenn. (1983) because the text related to "Satanism, Hinduism, reincarnation, evolution, telepathy, and practices related to an alleged New Age Movement." The Movement was described as a "loosely knit group of six, including the Trilateral Commission, the Club of Rome, the Children of God, and other organizations." Source: Jan. 1984, p. 11; Mar. 1984, p. 40; May 1984, p. 79; July 1984, pp. 112-13.

_______ *To See Ourselves*. Holt. Challenged at the Hawkins County School System in Church Hill, Tenn. (1983) by the Citizens Organized for Better Schools because they claim the reading series indoctrinates students in "secular humanist" beliefs, including sexual permissiveness, a bias against the Bible and rebellion against authority. Source: Jan. 1984, p. 11; Mar. 1984, p. 40; May 1984, p. 79; July 1984, pp. 112-13.

Gallagher, I.J. *The Case of the Ancient Astronauts*. Raintree. Challenged at the Escambia County, Fla. school district (1984) because the complainant claimed the book indicated that "Ezekial had seen a UFO when he spoke in the Bible about seeing something that looked like a wheel in the sky." Source: Sept. 1984, p. 156.

Gassner, John and Barnes, Clive, Ed. *Best American Plays: Sixth Series, 1963-1967*. Crown. Challenged at the Miami, Okla. High School library (1984) because the anthology contains "The Toilet" by Leroi Jones [Amiri Baraka]. Source: May 1984, p. 87.

Golding, William. *Lord of the Flies*. Coward. Challenged at the Olney, Tex. Independent School District (1984) because of "excessive violence and bad language." Source: July 1984, p. 122.

Goodwin, June. *Cry Amandla!: South African Women and the Question of Power*. Holmes & Meier. Banned by the Directorate of Publications in Cape Town, South Africa (1984). Without giving a reason, the Directorate declared "it will be an offense to import or distribute" the work. Source: Nov. 1984, p. 197.

Gordon, Sol. *Facts About Sex: A Basic Guide*. Educational Univ. Pr. Challenged and recommended for a "parents only" section at the Concord, Ark. School library (1984) because the author "used vulgar language to human sexual behavior." Source: Jan. 1985, p. 7.

Greenburg, David. *Slugs*. Atlantic Monthly Pr. Challenged at the Evergreen, Wash. School District libraries (1984) because of its graphic descriptions of "slugs being dissected with scissors" and its verses describing the roasting, toasting, stewing and chewing of the creatures were potentially frightening to young children. Source: Sept. 1984, p. 155.

Greene, Constance. *(Al)Exandra the Great*. Dell; Viking. Restricted at the Lindenwold, N.J. elementary school libraries (1984) because of "a problem with language." Source: Nov. 1984, p. 185.

_______ *I Know You, Al*. Viking. Removed from the Hockinson, Wash. Middle School library (1984) because the book did not uphold the principles of the United States which were "established on the moral principles of the Bible." Source: Sept. 1984, p. 139.

Guy, Rosa. *Edith Jackson*. Viking. Removed from all school library collections in St. Tammany Parish, La. (1984) because its "treatment of immorality and voyeurism do not provide for the growth of desirable attitudes," but later reinstated. Source: May 1984, p. 69; July 1984, p. 121.

Haas, Ben. *Daisy Canfield*. Pocket Bks.; Simon & Schuster. Challenged at the Covington, La. Public Library (1984) because it "had objectionable language throughout." Source: July 1984, p. 103.

Hanckel, Frances and Cunningham, John. *A Way of Love, A Way of Life*. Lothrop. Challenged at the Fairbanks, Alaska North Star Borough School District libraries (1984) because schools should teach the basics, "not how to become queer dope users." Source: Sept. 1984, pp. 137, 149-50.

Hogan, William. *The Quartzsize Trip*. Avon. Challenged at Vancouver's, Wash. Pacific Junior High School library (1985) because "the subject matter was too adult for junior high school students." Source: May 1985.

Jacobs, Anita. *Where Has Deedie Wooster Been All These Years?* Delacorte. Removed from the Hockinson, Wash. Middle School library (1984) because it is "garbage" and the novel's discussion of a young girl's first menstrual cycle is particularly objectionable. Source: Sept. 1984, p. 138.

Kane, William; Blake, Peggy; and Frye, Robert. *Understanding Health*. Random. Subject of extended controversey in Oak Hills, Ohio (1984) due to protests from groups which called the text "anti-Christian" and "pro-abortion." Source: July 1984, p. 107; Sept. 1984, p. 157.

Kelley, Leo P. *Night of Fire and Blood*. Childrens. Found unsuitable for younger children in Aurora, Colo. (1984) because it deals with "violence and self-mutilation." Source: May 1984, p. 69.

Keyes, Daniel. *Flowers for Algernon*. Bantam. Challenged as a required reading at the Glenrock, Wyo. High School (1984) because several "explicit love scenes were distasteful." Source: July 1984, p. 122.

Kidd, Flora. *Between Pride and Passion*. Harlequin. More than fifty Harlequin romances donated by Glide, Oreg. residents were threatened with removal from the high school library (1984) because "teenagers already have trouble with their emotions without being stimulated by poorly written books." Source: July 1984, p. 104.

King, Stephen. *Cujo*. NAL; Viking. Challenged at the Rankin County, Miss. School District (1984) because it is "objectionable." Removed from the shelves of the Bradford, N.Y. school library (1985) "because it was a bunch of garbage." Source: May 1984, p. 69; Jan. 1985, p. 8; May 1985.

Kirkwood, Jim. *There Must Be a Pony*. Avon. Seized

(1984) by the British customs office as "indecent and obscene." Source: Jan. 1985, p. 16.

Klein, Norma. *Give Me One Good Reason*. Avon. Challenged at the Widefield, Colo. School District (1984) because the book is "filled with promiscuity, homosexuality, abortion and profanity." Source: May 1984, p. 69.

——— *Honey of a Chimp*. Pantheon. Removed from the Hanover, Pa. School District's elementary and secondary libraries (1984), but later placed on a "restricted shelf" at middle school libraries because the book contained "strong sexual content, bias to liberal values and morals, and indecent language. The material condones certain values, attitudes and behaviors." Source: Jan. 1985, p. 9.

——— *It's Ok If You Don't Love Me*. Dial; Fawcett. Removed from the Vancouver, Wash. School District (1984) due to its sexual passages, but later reinstated at the high school level libraries. Source: July 1984, p. 104.

——— *What It's All About*. Dial. Challenged at the Dubuque, Iowa Community School District (1984) because "it condones and even endorses immoral behavior because it contains profanity, nudity, sexual relationships outside of marriage and an excessive number of people who are divorced." Source: Sept. 1984, p. 155.

Krantz, Judith. *Mistral's Daughter*. Bantam. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

LaPlace, John. *Health*. Prentice-Hall. Challenged at the Randolph N.J. High School (1984) by a group of parents and clergy who say "the textbook is too liberal and should be replaced or supplemented by a more traditional book." Source: July 1984, p. 106.

Laurence, Margaret. *The Diviners*. Bantam. Challenged at the Peterborough, Ontario County schools (1984) after a resolution from the nearby Burleigh-Anstruther municipal council asked that the books be reviewed for their moral content. Source: Mar. 1985, p. 45.

——— *A Jest of God*. Knopf. Challenged at the Peterborough, Ontario County schools (1984) after a resolution from the nearby Burleigh-Anstruther municipal council asked that the books be reviewed for their moral content. Source: Mar. 1985, p. 45.

——— *The Stone Angel*. Bantam. Challenged at the Peterborough, Ontario County schools (1984) after a resolution from the nearby Burleigh-Anstruther municipal council asked that the books be reviewed for their moral content. Source: Mar. 1985, p. 45.

Lee, Harper. *To Kill A Mockingbird*. Lippincott Harper; Popular Library. Challenged in the Waukegan, Ill. school district (1984) because the novel uses the word "nigger." Challenged in the Kansas City, Mo. junior high schools (1985). Source: July 1984, p. 105; May 1985.

LeGuin, Ursula K. *Lathe of Heaven*. Avon. Challenged on a Washougal, Wash. High School reading list (1984) because it contained "profuse profanity." Source: Sept. 1984, p. 157.

Leyland, Winston, ed. *My Deep Dark Pain is Love: A Collection of Latin American Gay Fiction*. Gay Sunshine. Seized and shredded (1984) by the British customs office. Source: Jan. 1985, p. 16.

——— *Now the Volcano: An Anthology of Latin American Gay Literature*. Gay Sunshine. Seized and shredded (1984) by the British customs office. Source: Jan. 1985, p. 16.

Lowry, Lois. *Anastasia at Your Service*. Houghton; Dell. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

——— *Autumn Street*. Houghton. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

——— *Find a Stranger, Say Good-bye*. Houghton. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

——— *The One Hundredth Thing About Caroline*. Houghton. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

——— *A Summer to Die*. Houghton. Challenged at the Casper, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

——— *Taking Care of Terrific*. Houghton. Challenged at the Caspet, Wyo. school libraries (1984). Source: Mar. 1985, p. 42.

Madden, David. *The Suicide's Wife*. Avon; Bobbs-Merrill. Challenged at the Covington, La. Public Library (1984) because it was "just too immorally written all the way through." Source: July 1984, p. 103.

Matthiessen, Peter. *In the Spirit of Crazy Horse*. Viking. South Dakota Governor William J. Janklow named three South Dakota bookstores in a $24 million libel suit because the bookstores refused to stop selling Matthiessen's book. A Sioux Falls judge on June 18, 1984 ruled that Matthiessen's work is not defamatory and threw out the case. Source: July 1983, p. 112; Jan. 1984, p. 18; May 1984, p. 75; July 1984, p. 116; Sept. 1984, p. 148.

Mayle, Peter. *What's Happening To Me?* Stuart. Moved from the Henderson, Nev. Public Library children's section to the adult section (1983) because the book is "too sexually explicit and unsuitable for children." Source: Mar. 1984, p. 39; May 1984, p. 71.

Mazer, Harry. *The Last Mission*. Dell. Challenged at the Pequannock Valley Middle School in Pompton Plains, N.J. (1984) because of its "language." Source: Nov. 1984, p. 185; Mar. 1985, p. 59.

McBride, Will and Fleischauer-Hardt, Helga. *Show Me!* St. Martin's. Challenged at the Stanislaus County, Calif. library (1984) and the San Jose, Calif. library (1984) because the book "condones child molestation or child pornography." Less than two weeks later, the copy of the book was reported lost by the borrower, a member of the Turlock Action Committee, which organized the movement to ban the book. Challenged at the Seattle, Wash. Public Library (1985) because "it is inappropriate for the library collection." Source: Nov. 1984, pp. 183, 195; Jan. 1985, pp. 7, 27; May 1985.

McCunn, Ruthanne Lum. *Thousand Pieces of Gold*. Design Enterprises. Removed from elementary school library shelves in Sonoma County, Calif. (1984) because certain passages were too "sexually explicit." Source: Sept. 1984, p. 137.

Merrick, Gordon. *One for the Gods*. Avon. Seized (1984) by the British customs office. Source: Jan. 1985, p. 26.

Mitchell, Margaret. *Gone with the Wind*. Macmillan. Challenged in the Waukegan, Ill. school district

(1984) because the novel uses the word "nigger." Source: July 1984, p. 105.

Myrer, Anton. *A Green Desire*. Avon. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

Oates, Stephen. *Portrait of America, Vol II*. Houghton. Returned to the Racine Wis. Unified School District (1984) curriculum just one week after the school board voted to ban it. Opponents of the books on the board charged that the social studies volumes contained "judgmental writing" and, in the words of one board member, "a lot more funny pictures of Republicans and nicer pictures of Democrats." Opponents also said that one text did not present an adequate analysis of the Vietnam War. Source: Sept. 1984, p. 158.

Oppenheim, Irene. *Living Today*. Bennet. Returned to the Racine Wis. Unified School District (1984) curriculum just one week after the school board voted to ban it. The home economics text was criticized for encouraging premarital sex and advocating that unmarried couples live together. Source: Sept. 1984, p. 158.

Paterson, Thomas. *American Foreign Policy, Vol. II*. Heath. Returned to the Racine Wis. Unified School District (1984) curriculum just one week after the school board voted to ban it. Opponents of the books on the board charged that the social studies volumes contained "judgemental writing" and, in the words of one board member, "a lot more funny pictures of Republicans and nicer pictures of Democrats." Opponents also said that one text did not present an adequate analysis of the Vietnam War. Source: Sept. 1984, p. 158.

Pierce, Ruth I. *Single and Pregnant*. Beacon Pr. Challenged and recommended for a "parents only" section at the Concord, Ark. School library (1984) because the author had "little to say that would discourage premarital sex." Source: Jan. 1985, p. 7.

Platt, Kin. *Headman*. Greenwillow. Challenged at the Rankin County, Miss. School District (1984) because it is "profane and sexually objectionable." Source: May 1984, p. 70; Jan. 1985, p. 8.

Price, Richard. *Bloodbrothers*. Houghton. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

Purdy, Candace O. and Kendziorski, Stan. *Understanding Your Sexuality*. Soc. for Visual. Challenged at the Chambersburg, Pa. Area Senior High School health class (1984) because "the Christian child must go to school and be subjected to the immoral teachings of this book." Source: Jan. 1985, pp. 11-12.

Reuben, David. *Everything You Always Wanted to Know About Sex, But Were Afraid to Ask*. Bantam. Challenged at the William Chrismas High School in Independence, Mo. (1984) because the book is "filthy." The Reuben's work was on a bookshelf in the classroom and was the personal property of the teacher. Source: July 1984, p. 106.

Riker, Audrey Palm and Brisbane, Holly. *Married and Single Life*. Bennet. Returned to the Racine Wis. Unified School District (1984) curriculum just one week after the school board voted to ban it. The home economics text was criticized for encouraging premarital sex and advocating that unmarried couples live together. Source: Sept. 1984, p. 158; Jan. 1985, p. 10.

Sanders, Lawrence. *The Seduction of Peter S.* Putnam. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

Sartre, Jean-Paul. *Saint Genet*. French & Eur. Seized (1984) by the British customs office as "indecent and obscene." Source: Jan. 1985, p. 26.

Shaw, Irwin. *Beggarman Thief*. Dell. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

______ *Nightwork*. Dell. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

Silverstien, Charles and White, Edmund. *The Joy of Gay Sex*. Simon & Schuster. Seized and shredded (1984) by the British customs office. Source: Jan. 1985, p. 26.

Sioux City Community School District. *Sioux City, Past and Present*. Sioux City Community School District. Banned from the Sioux City, Iowa schools (1984) because the textbook is "racist and offensive." Source: Mar. 1985, p. 43.

Sissley Emily L. and Harris, Bertha. *The Joy of Lesbian Sex*. Crown; Simon & Schuster. Seized (1984) by the British customs office. Source: Jan. 1985, p. 26.

Stadtmayer, Saul. *Visions of the Future: Magic Boards*. Raintree. Removed from the Philomath, Oreg. Middle School library (1984) because it was "badly written." Source: Sept. 1984, p. 138.

Steel, Danielle. *Changes*. Delacorte; Dell. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

______ *Crossings*. Delacorte; Dell. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

Steinbeck, John. *Of Mice and Men*. Viking. The Knoxville, Tenn. School Board chairman vowed to have "filthy books" removed from Knoxville's public schools (1984) and picked Steinbeck's novel as the first target due to "its vulgar language." Source: July 1984, p. 104.

Storm, Hyeneyohsts. *Seven Arrows*. Harper. Challenged at the Creswell, Oreg. High School (1985) because the book contains references to masturbation, rape and incest. Source: Mar. 1985, p. 45; May 1985.

Stowe, Harriet Beecher. *Uncle Tom's Cabin*. Airmont; Bantam; Harper; Houghton; Macmillan; NAL. Challenged in the Waukegan, Ill. school district (1984) because the novel contains the word "nigger." Source: July 1984, p. 105.

Strasser, Todd. *Friends 'til the End*. Dell. Challenged at the Arlington, Tex. junior high school libraries

(1985) because of "sexually descriptive words." Source: Mar. 1985, p. 60.

Teleny: A Novel Attributed to Oscar Wilde. Gay Sunshine; Warner Bks. Seized (1984) by the British customs office as "indecent and obscene." Source: Jan. 1985, p. 26.

The Three Billy Goats Gruff. Harcourt. Challenged at the Eagle Point, Oreg. Elementary School library (1984) because the story was too violent for children. Source: Sept. 1984, p. 155.

Twain, Mark [Samuel L. Clemens]. *The Adventures of Huckleberry Finn*. Bantam; Bobbs-Merrill; Grosset; Harper; Holt; Houghton; Longman; Macmillian; NAL; Norton; Penguin; Pocket Bks. Challenged as a "racist" novel at the Springfield, Ill. High School (1984). Removed from the required reading list for the Waukegan, Ill. High School (1984) because language in the novel was offensive to blacks. Source: May 1984, p. 72; July 1984, pp. 105, 121-22; Nov. 1984, p. 187.

Vonnegut, Kurt Jr. *Slaughterhouse Five*. Dell; Dial. Barred from purchase at the Washington Park High School in Racine, Wis. (1984) by the district administrative assistant for instructional services. Source: Sept. 1984, p. 158.

Walker, Alice. *The Color Purple*. Harcourt. Challenged as an appropriate reading for Oakland, Calif. high school honors class (1984) due to the work's "sexual and social explicitness" and its "troubling ideas about race relations, man's relationship to God, African history and human sexuality." After nine months of haggling and delays, a divided Oakland Board of Education gave formal approval for the book's use. Source: July 1984, p. 103; Sept. 1984, p. 156; Mar. 1985, p. 42; May 1985.

Wambaugh, Joseph. *The Black Marble*. Dell. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

_______ *The Delta Star*. Bantam; Morrow. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

_______ *The Glitter Dome*. Bantam. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

_______ *The New Centurions*. Dell; Little. Banned from the Stroudsburg, Penn. High School library (1985) because it was "blatantly graphic, pornographic and wholly unacceptable for a high school library." Source: May 1985.

Wiebe, Rudy. *The Story Makers*. Gage; Macmillan. Removed from the Halton County, Ontario School district (1984) because the short story anthology contains "The Sins of Jesus," by Isaac Babel. According to the complainants some Christians consider the story "blasphemous because the Lord Jesus appears as a slightly confused comic character who in the end seems to accept that he has made a mistake." Source: Nov. 1984, p. 188.

Zindel, Paul. *The Pigman*. Bantam; Harper. Challenged at the Hillsboro, Mo. School District (1985) because the novel features "liars, cheaters and stealers." Source: Mar. 1985, p. 44.

Library Bill of Rights

The American Library Association affirms that all libraries are forums for information and ideas, and that the following basic policies should guide their services.

1. Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views of those contributing to their creation.

2. Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval.

3. Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment.

4. Libraries should cooperate with all persons and groups concerned with resisting abridgment of free expression and free access to ideas.

5. A person's right to use a library should not be denied or abridged because of origin, age, background, or views.

6. Libraries which make exhibit spaces and meeting rooms available to the public they serve should make such facilities available on an equitable basis, regardless of the beliefs or affiliations of individuals or groups requesting their use.

Adopted June 18, 1948.
Amended February 2, 1961, June 27, 1967, and January 23, 1980,
by the ALA Council.

PREPARED STATEMENT OF THE ASSOCIATION OF AMERICAN PUBLISHERS, INC.

The Association of American Publishers, Inc. ("AAP")—whose more than 300 members publish in the aggregate the vast majority of all general and educational books produced in the United States—is pleased to submit this statement for inclusion in the record of the deliberations of the Attorney General's Commission on Pornography ("Commission").[1]

The book publishing community has, from early in the nation's history, played a vital role in the development, dissemination and preservation of ideas and knowledge. This free exchange of ideas through publishing is undoubtedly the greatest service the publishing industry can render our society. For publishers to be effective in fulfilling that role requires an atmosphere that fosters the public's access to the widest possible range of ideas, makes room for the unorthodox and the unpopular alongside the accepted and conventional, and rejects the imposition of the political, moral or aesthetic views of anyone group upon adherents to other points of view.

AAP and its members have been vigilant in opposing censorship efforts—emanating from whatever source—which threaten to stifle freedom of expression. A major area of concern to APP's members has been the historical efforts at local, state and federal levels to curb sexually-oriented expression. In the guise of promoting and protecting public (and private) morality, legislatures and courts have struggled for centuries unsatisfactorily to define the concept of legal obscenity, *i.e.*, to draw the line between sexually-frank expression which is entitled to the protections of the First Amendment and that which is not.

Not surprisingly, the line-drawing task has been an elusive one. For, as Justice Brennan noted in the landmark Supreme Court opinion in *Roth* v. *United States*, "sex and obscenity are not synonymous": the topic of sex "has indisputedly been a subject of aborbing interest to mankind through the ages" and remains "one of the vital problems of human interest and public concern."

While, beginning in 1957 with the *Roth* decisions, and culminating in 1973 in *Miller* v. *California*, the Supreme Court has attempted to draw workable constitutional boundary lines, the results have been marked by a constantly (and deeply) divided Court, shifting formulations of the governing legal standards, and resulting definitions of obscenity characterized by what can only be viewed as inherent problems of vagueness and subjectivity. It is perhaps telling that one of the more frequently cited "tests" for obscenity is the memorable, but ultimately unsatisfying, observation of Justice Stewart (in *Jacobellis* v. *Ohio*), who, acknowledging that he could not define obscenity, said, "I know it when I see it."

Consistent with Justice Brennan's observations, the topic of sex has been the subject of countless writings designed variously to educate, inform and entertain. Of great concern to AAP's membership is the fact, however, that a number of such works—many proven over time to be among our nation's greatest works of literature—have through the years been attacked as obscense. For example, during the 1940's, Doubleday & Company was convicted of obscenity in connection with its publication of the Memoirs of Hecate County, written by the distinguished novelist and critic Edmund Wilson. And during the 1940's and 1950's, other leading publishers were forced to defend against obscenity charges the works, among others, of James Joyce, D.H. Lawrence, Theodore Dreiser, Henry Miller and William Faulker.

That such unpalatable consequences could follow from notions of obscenity prevailing at any given time counsels caution both in applications of current obscenity law and in considerations given to extending the scope of government regulation over sexual expression. Where dealing with concepts as subjective as social value, offensiveness to community standards, and the like, how certain can we be of such judgments? And can we be certain that today's judgments will withstand tommorow's light?

To be sure, the instruction of *Miller* that only hard-core pornography may be susceptible of being branded obscene has served to reduce the number of egregious abuses of the obscenity law. But the *Miller* decision is not the exclusive basis for attempted regulation at the local, state and federal levels. A spate of legislative initiatives taking the form of nuisance abatement and zoning laws, so-called minors' access and minors' display legislation, child pornography regulation, and, most recently, civil rights enforcement, have attempted to pick up where *Miller* left off. In AAP's view, many such measures which have been considered and enacted represent little more than an effort to end-run constitutional free speech guarantees—to the detriment of those who write and publish and those who would read their works. AAP and its members believe that the existing state of obscenity regulation is already creating difficulties in terms of allowing authors and their publishers the requisite freedom to be bold, creative and provocative. The introduction of more layers of restrictive legislation in this area can only further inhibit that vital creative process.

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[1] In light of the broadly stated objectives of the Commission and the early stage of the Commission's investigation, this statement is necessarily general in nature. Should the Commission determine at a later date that more specific comments addressed to particular issues would be appropriate, AAP would be pleased to supplement these remarks at such time.

Illustratively, AAP and its members are concerned that, in the guise of protecting minors, overly broad legislative restrictions limiting the availability of materials "harmful to minors" can have the undesirable effect of depriving the adult reading public of material to which it is clearly entitled. Similarly, the current effort to regulate non-obscene literature which might be viewed as demeaning to women can be seen to threaten the creation and dissemination of unquestionable serious works of literature evincing points of view, however offensive to some, that deserve broad public circulation.

We cannot as a society tolerate permitting expression to be governed by a rule of non-offensiveness. Ours is a society founded on the principle that the truth will emerge from a multitude of tongues, and that false ideas will fall by the wayside in the "marketplace of ideas." If there is to be presumption, that presumption ought to be in favor of more speech, not less, regardless of how controversial that speech may be.

Recent developments with respect to the regulation of sexual expression accompany a broader distrubing trend, whereby narrow segments of our society increasingly seek to dictate what is fit to be read and what is not, thereby shaping through their own parochial vision the nation's reading traditions and habits. These efforts at censorship have extended well beyond our nation's bookstores, to our schools, libraries, and even the privacy of our homes. This is, in AAP's view, an alarming trend that is disrespectful of our free-speech heritage and the benefit presumed to flow from it.

There is room, to be sure, for measured legislation in the obscenity field to protect the well-being of minors and the sensibilities both of minors and adults who choose not to have materials with strong sexual content thrust upon them. AAP is on record as supporting carefully drawn minors and "thrusting" legislation of the type endorsed by the predecessor of this Commission. AAP has likewise expressed its support for efforts to stem the tide of child pornography. But the legislative tools used in such instances must be sensitive ones, carving as narrowly as possible. Experience to date in these areas creates continuing concerns that much of the law on the books has an overbroad impact.

We trust that the Commission will approach its task with the requisite sensitivity to concerns of the First Amendment, and to this nation's pluralistic tradition. AAP is proud of the manner in which its members have sought to fulfill the mandate of the First Amendment. A climate of vigorous freedom for ideas and expression is essential to the pursuit of that mandate.

We thank the Commission for providing AAP with an opportunity to be heard on this important subject.